GUESS WHO'S COMING TO DINNER

#8855

Screenplay by
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In a great expanse of empty sunlit sky the tiniest speck appears. As it comes towards us, doubling and re-doubling in size, the names of our principals adorn the screen. But the big jet travels at ten miles a minute, so it takes no more than ten or fifteen seconds for it to come soundlessly from nowhere to right there. For part of an instant it more than fills the screen, then flashes past above us; and then we are all but stunned by the sudden shattering Wham! it leaves behind it. So what? So

GUESS WHO'S COMING TO DINNER

Through a few dissolves, then, as the credit-titles appear and the jet goes on, slows down, makes for earth. When it banks and turns for its approach there should be a stunning panoramic view of San Francisco in the background. Then it touches down, comes in to park, and a big crowd of affluent-looking Americans comes streaming out of it fore and aft. Camera zooms in there knowingly, picks out a pair of them: a tall, good-looking man of 35 or so and an extremely attractive young woman who might be 23. They're both well-dressed. They seem happy. They go right by us, laughing about something, the girl holding his arm. Then they identify their baggage for a porter. Then they get into a cab, after the girl has said something to the Cabby. It draws away from the airport. Then it's on the Bay Shore Highway, coming into town. Then we see the Cabby's look of sour disdain as he glances at his rear-view mirror. The penultimate credit there. Then we see the mirror itself and, reflected in it, the handsome couple in the back seat, embraced. Then the very last credit. And if we do it that way, and the audience at once rises and begins tearing up the seats, people will argue forever about whether it was because we'd shown a "black" American and a "white" American in the act of kissing, or merely the frank admission that this is to be yet another Stanley Kramer production.

Say we've accomplished that much in about a dozen set-ups. That brings us to

13. INT. CAB (MOVING) 13

JOANNA ("JOEY") DRAYTON would like to be kissed yet again. But JOHN WADE PRENTICE breaks away gently and sits up, still with his arm locked with hers and holding hands.

JOEY
One more time.....

JOHN
No, now come on, let's try for a little decorum, hunh? Look, I just had a

(CONTINUED)

continued

13. CONTINUED: 13

JOHN (continued)
thought: why don't I check into a hotel, get a little rest, and you go find your mother and father and tell them the news --

JOEY
Oh, John, that's silly. You wanted to meet them: let's go meet them. The sooner we get it over with the better. Mom may not even be at the gallery, she'll probably be out to lunch -- and Dad'll be at his office. You may not meet them till dinner, anyway.

JOHN
You know, you might be wrong about them. You should have called and told them we were coming. You might be in for the biggest shock of your young life.

JOEY
(unconcerned)
After twenty-three years' living in the same house with them, don't you think I know my own mother and father? There's no problem.

Pause. Arm in arm, hands clasped together, they sit looking out. The cab has left the Bay Shore Highway and entered the business district. With a sudden happy gesture:

JOEY
John, I'm happy that we're here.

JOHN
(remembering)
You know, this is my second time in this situation. Elizabeth's father -- did I tell you? -- was a Baptist minister. Very strict man -- didn't drink and didn't smoke -- but he swore. When Elizabeth took me home to get his permission, we got there early, and her father and mother were still out. I was nervous and wanted a cigarette, and she made me blow the smoke through a ventilator. When they came in I put the cigarette out in a wastepaper basket and we went into the other room -- and while I was telling him what a responsible fellow I was the whole end of the house burst into flames. That's when I learned he swore.

continued

13. CONTINUED: (2) 13

JOEY
Well, my father doesn't smoke either, so try to be careful this time.

JOHN
I keep thinking about what I'm going to say to him. How about: Look at it this way, Mr. Drayton: you're not really losing a daughter, you're really just gaining a colored man.....

14. EXT. CHRISTINA DRAYTON GALLERY 14

The cab pulls in to the curb in some handsome street in the center of the city, stopping before an extremely smart, well-designed art gallery. John gets out, turns and helps Joey out.

JOEY
(getting out)
We'll only be a minute, then we'd like to go out to Claremont Drive. Can you wait?

CABBY
For one minute? Sure.

15. INT. GALLERY 15

It's quite a place. Three or four beautifully lighted interconnecting rooms, functionally well-designed, not too heavily crowded with good pictures (all contemporary but none patently absurd), a few pieces of interesting sculpture, possibly a mobile or tow. A Middle-aged Couple are looking at a big picture in the main room, and three or four more people are idling about in the smaller rooms beyond. There is a little office somewhere at the back. HILARY ST. GEORGE comes out of it briskly with a price-list which she examines. Hilary St. George is an almost too well-groomed, beautifully dressed, extremely competent-looking, superficially very attractive woman who is 45 but makes it look as if it doesn't matter. She approaches the Middle-aged Couple before she notices the entrance of Joey and John at the front.

HILARY
I was quite wrong! It's only eight hundred. Mrs. Drayton had suggested a thousand, and --
(seeing her then)
Joey!
(to the couple)
Please excuse me, will you?
(CONTINUED)

15. CONTINUED: 15

HILARY (continued)
(coming forward at once)
Joey, darling, what a surprise. What are you doing here?

Joey has taken her outstretched hand, smiling, but Hilary St. George kisses her cheek with almost excessive affability.

JOEY
Hi, Hilary. I'm looking for my Mom. Oh: Mrs. St. George, may I present Doctor Prentice.

Hilary St. George takes John's hand and manages to convey that she is both favourably impressed and faintly perplexed by his appearance here.

HILARY
Doctor Prentice: I'm so pleased to meet you.

JOHN
Mrs. St. George.

HILARY
Christina's lunching with Mr. Cazalet. If you like I can ring up --

JOEY
No, just tell her I'm back, will you? And that I'll be at home.

HILARY
Of course. But Joey, Christina said you wouldn't be back until next week. Has something happened? Is anything wrong?

JOEY
Yes and No. Something's happened, but everything's right. Well, thanks, Hilary.

She turns for the door and John goes with her, but Hilary does too, her curiousity showing quite plainly.

HILARY
How was Hawaii? Was it fun?

JOEY
Hawaii was simply unbelievable.

HILARY
Do you live in San Francisco, Doctor, or are you just here for a visit?

continued

15. CONTINUED: (2) 15

JOHN
Just passing through. Very pleased to have met you, Mrs. St. George.

He has held the door for Joey and now follows her out. Hilary St. George, even more interested, comes into close shot and stands looking after them as they get into the cab (reflected in the window?) and the cab pulls away. She bites her lower lip prettily for a moment, but not too hard because her teeth are very sharp.....

DISSOLVE:

INT. CAB (MOVING) 16

They have reached a wholly different area, upper-class residential, high up somewhere above the Bay and very pleasant.

JOEY
..... and so Hilary runs the gallery now, but it's Mom who has the ideas. And her idea for filling hotel rooms with real originals is brilliant. It gives the people who stay there time to decide if they like them enough to want them. The hotel gets supplied with free decor, the guests get to look at good paintings instead of bad reproductions, the painter gets a chance to make a sale, and Mom gets her commission. Isn't that clever?
(to the Cabby)
It's the next left, then right.

CABBY
Okay, miss.

17. EXT. HOUSE. DRIVE AND ENTRANCE 17

It's a fine house, screened from the road by some big old trees, with a circular driveway. There are garages or a car-port at one end; and the simple but attractive entrance is at the other. There are no cars about. It's a large house and well-made, probably in the thirties when it represented advanced design, but it is in no way grand or self-consciously imposing. The whole place looks cared-for and, even from the outside, lived-in. The cab rolls in and stops before the front door. All three get out, the Cabby

continued

17. CONTINUED: 17

moving to the rear to pull four cases out of the trunk. Joey goes to the porch and then into the house, and afterwards can be heard calling, "Tillie? Tillie, where are you?" within. John has taken out some money and stands watching the Cabby as he makes two quick trips to the door with the four cases. The Cabby gives him a look which suggests he can't quite figure out what goes with the colored man here.

JOHN
How much do I owe you?

CABBY
Five-eighty-five, mac.

JOHN
(handing him the money)
Seven bucks, right?

CABBY
Right.

He gets back into his cab. At the same time Joey comes out again, Tillie's presence looming vaguely behind her in the open doorway. The cab pulls away.

JOEY
Come meet Tillie.

John turns into the doorway. TILLIE is a solid, substantial, rugged-looking colored woman who might be sixty. She is surprised enough at seeing Joey. And when she sees that Joey's escort is a Negro she reacts almost as though she'd never seen another one before.

JOEY
Tillie, this is Doctor Prentice. John, Miss Matilda Binks.

JOHN
(taking her hand)
I'm very pleased to meet you, Miss Binks. I've heard a good deal about you.

TILLIE
Well, what you doing home unexpected? Your folks didn't know you was coming. You told them you're back already?

18. INT. ENTRANCE HALL 18

Joey has moved on inside. Tillie has given the Doctor a very hard look, then followed the girl. John turns quickly

continued

18. CONTINUED: 18

and shifts the four cases into the hall.

JOEY
I left a message for Mom at the gallery.
It's lovely to see you, Tillie. I missed you.

TILLIE
You ain't told me yet why you're home early.
You want those suitcases took upstairs?

JOHN
Oh, not my two. I haven't come to stay.

JOEY
Personal reasons, Tillie. I'll tell you
all about it.

TILLIE
Hmm. You eat any lunch yet, or you
expecting it now?

JOEY
Could you make us some sandwiches? And
some coffee?

19. INT. LIVING ROOM 19

John has moved on from the hall into the big wide living room. It's a superb room, beautifully furnished but without too much stuff, very wide and with a lot of glass and sliding doors that open onto a deck or terrace that runs the whole length of the house. Beyond the terrace there's a delightful informal garden, and beyond the garden the hill plunges down to some part of the Bay. The panorama is breathtaking. One end of the big room opens into the dining room, and the kitchen is beyond that. At the other end there is a room which we will learn is Matt Drayton's study. The main staircase is in the entrance hall and there might be two of them, as well as a passage leading to the kitchen end and to Tillie's quarters. John, fascinated, moves across to the windows and stands looking at the view. As she comes in from the hall:

JOEY
(to Tillie)
We could have it out on the terrace.
It's such a lovely day for April.
(then, to John)
Do you like it? Isn't it lovely?

JOHN
It's beautiful.

continued

19. CONTINUED: 19

JOEY
Come out and look from the terrace.

She starts to open one of the big sliding glass doors. He steps forward and slides it back for her. She steps outside, and then his attention is caught for a moment as another figure appears in the entrance hall. DOROTHY is an exceptionally pretty, easygoing, fairly frankly sexy little colored girl of 18 or 19, and she looks across the big room at John Wade Prentice with a charmingly candid and immediate interest. John goes on outside.

20. EXT. TERRACE 20

He comes along behind Joey.

JOHN
Hey, who's the little one? You didn't tell me about her.

JOEY
Oh: that's Dorothy. Isn't she a knockout? She helps Tillie during the week.

JOHN
Which days?

JOEY
Never mind!

JOHN
Man: look at all that: it must make you feel it all belongs to you.....

She takes and holds his arm, leaning against him as she is suddenly swept by a little wave of pure happiness.

JOEY
I'm richer than that: I can see how happy we're going to be, all the rest of our lives. And if you have a vision like that, who needs a view?

21. INT. JOEY'S ROOM 21

Upstairs. It's a big bed-sitting-room, feminine but not frilly. Dorothy comes in with one of Joey's cases and then moves to the window and looks down at the terrace. Tillie comes in huffing a little with the other.

DOROTHY
Doesn't look like any doctor I ever saw. I wouldn't mind a bit if he wanted to examine me.....

continued

21. CONTINUED: 21

TILLIE
You watch your mouth, Miss Smart-Pants.

DOROTHY
(grinning)
But, Tillie, I haven't had my annual check-up since I was going on four years old.

22. EXT. TERRACE 22

John looks at his watch.

JOHN
Listen, I ought to phone my parents and get that out of the way.

JOEY
(as they start inside)
Are you going to introduce me?

JOHN
No. Not over the phone. That's silly.

JOEY
Aren't you going to tell them about me?

JOHN
I'd rather -- write to them.

23. INT. LIVING ROOM 23

They come in, Joey leading the way across to the study.

JOEY
Well, I have to meet them, don't I? Before I come to Geneva? Or are we going to keep our marriage a secret from them?

24. INT. MATT'S STUDY 24

A good solid room, packed with the souvenirs and memorabilia of a liberal newspaperman's long and successful career; and with a cluttered desk and two great old-fashioned leather chairs, and two or three thousand books. Among a lot of others there are three pictures that catch the eye, because they stand on the desk. One is an exquisite line drawing of Christina Drayton that you'd swear was an Augustus John. One's a photograph of Joey at the age of three. And one's FDR standing in the doorway of the house. As he comes into the room, replying to her question:

continued

24. CONTINUED: 24

JOHN
That's an idea. I hadn't thought of that.

JOEY
I'll shut this in case Dorothy goes by. I wouldn't want you to be disturbed.

She closes the door. He looks at the room curiously, comes around the desk, sits down in Matt's big chair with a thoughtful frown, then notices the three pictures. He responds warmly, smiling, to the snapshot of Joey; then looks at the drawing of Christina Drayton with a startled but pensive appreciation. Still looking at it, he reaches for the telephone and dials for the Operator. When she answers:

JOHN
Operator, this is Mission eight-o-o-two-o. I want the time and charges on a station-to-station call to Los Angeles, area code 213, the number is Axminster two-four-six-nine-nine.....

He picks up the framed snapshot of FDR and looks at it, worrying.

25. INT. JOEY'S ROOM 25

Joey is taking things out of one of her suitcases and preparing to change out of the suit in which she's arrived. She moves energetically, happily. She might be humming. Tillie comes in. Hands on hips:

TILLIE
You want to tell me what's goin' on here?

Joey turns, goes to her quickly, hugs her happily. As she does:

JOEY
Oh, Tillie, don't you know what's happened? Can't you tell? I love him. And that's the man I'm going to marry.

TILLIE
(totally incredulous)
You gone and vacated your senses? What you think you're talking about, marry?

JOEY
Tillie, when you get to know him you'll --

TILLIE
I ain't gettin' to know him! That's about the most shocking thing I ever heard in my life! Just who does that boy think he is?

continued

25. CONTINUED: 25

JOEY
I'll tell you who he is. He is a brilliant doctor, so brilliant that it's a miracle he even talked to me!

26. INT. MATT'S STUDY 26

John is on the telephone, talking to his father. We never see his father but we can hear him.

JOHN
What time did Doctor Graves call, Dad?

HIS FATHER'S VOICE
Called last night and again this morning.

JOHN
Well, if he phones again, say that I'm flying to New York tonight and that I'll see him tomorrow, all right? And if he has to speak to me today I can be reached at Mission eight-o-o-two-o in San Francisco.

HIS FATHER'S VOICE
I'll just write that -- where's the pencil? Mary, where's the pencil?

27. INT. JOEY'S ROOM 27

Joey, changing into more comfortable clothes (slacks and a shirt, or whatever), is listening to Tillie with increasing exasperation.

TILLIE
Well, I got a right to my own opinions, and you want my opinion, I don't care to see a member of my own race gittin above hisself --

JOEY
(suddenly angry)
Then I don't want your opinion, and if I ever do I'll ask for it!
(then, softening)
Oh, Tillie: I'm sorry. I didn't mean that. But you can't mean what you're saying, either. And you're so wrong. Look, you're the last person I'd have expected to take such a silly attitude. You know that I've always loved you, and you're just as black

(CONTINUED)

continued

27. CONTINUED: 27

JOEY (continued)
as he is. How could it possibly be all right for me to love you but wrong for me to love him? Will you just stop and think about that? And listen, what're we having for dinner tonight? You've got to make it something special --

TILLIE
Celery soup and rump steak is what --

JOEY
Now, come on: turtle soup and tournedos, and one of your best pies --

The sound of a car's horn -- one long beep, three short, coming quickly into the drive and stopping makes her turn to the window. Excitedly:

JOEY
It's Mom!

She rushes out, pushing past Tillie, into the hall.

28. INT. ENTRANCE HALL 28

She comes quickly down the stairs as footsteps are heard from outside; and flings wide the door just as CHRISTINA DRAYTON reaches it. For a single instant a questioning concern shows in Christina's face; but it disappears as Joey rushes to her and the two embrace with great affection.

JOEY
Mom!

CHRISTINA
Darling! Are you all right? There's nothing wrong, is there?

As they pull apart she notices the two large suitcases beside the door.

JOEY
Nothing! Everything is wonderful! Oh, Mom, I'm so glad to see you! Come let me tell you what's happened. I'll explain everything.....

29. INT. LIVING ROOM 29

They come out of the hall and into the big room, still holding onto one another affectionately. As they come in:

continued

29. CONTINUED: 29

CHRISTINA
I rang the gallery just after lunch, to tell Hilary that Mr. Cazalet's agreed to our sche --

JOEY
He has? That's marvellous! I knew he would!

CHRISTINA
Hilary was being mysterious. She said you were back and that she thought you might have a surprise for me. Now what does that mean?

Then she hears, faintly and indistinctly, John's voice on the phone in the other room.

CHRISTINA
Who's here? I hear someone talking --

JOEY
You'll see. Oh, Mom, I am so happy. I've never been so happy in my life! I'm just --

CHRISTINA
Bursting: I can see that, and I'm already feeling happy for you. Do I know him?

JOEY
No. That's just it. I only met him myself ten days ago. And you wouldn't believe what's happened in just ten days!

CHRISTINA
I think I might, if you'd calm down long enough to tell me. Losts of wonderful things have happened to people in less than ten days.

JOEY
Mom, he is so wonderful! I've never met anyone like him, never known anything like this. I fell in love with him in twenty minutes!

CHRISTINA
Well, that was.....very quick. So far so good.

The scene is cut there, but I haven't described Christina Drayton. Any mother as happy for her daughter's happiness as she is here might be radiant with the same sort of affection and warmth and sympathy and understanding. But quite apart

continued

29. CONTINUED: (2) 29

from that, Christina Drayton is a woman of extraordinary grace, with a quality of charm beyond a hack's powers of description and a strange imperishable beauty so finely and precisely drawn that it would take an Augustus John to define it. She makes us realize that a part of Joey's luck is that one day she'll be like her mother.

30. INT. MATT'S STUDY 30

At the start of this scene John shifts the receiver to his other hand, looks at the palm of the hand which has been holding it, and then wipes the sweat from that hand on his trouser-leg. He looks uncomfortable.

HIS FATHER'S VOICE
Yeah, but I still don't understand why you couldn't spend one day with us --

JOHN
The fact is, Dad, I met this girl.....

HIS FATHER'S VOICE
You what? You met a girl? Well, why didn't you say so? (aside) Says he met a girl. (to John) Why, that's good. That's good news. She live up there in San Francisco?

JOHN
That's right. I'm at her house now.

HIS FATHER'S VOICE
(aside) Says he's at her house now, the girl's house. (to John) Well, that's different, son. Where'd you meet her, in Hawaii?

JOHN
Yes. And I wanted to meet her folks, you see --

HIS FATHER'S VOICE
That sounds good, son. I mean serious.

JOHN
Yeah, it's pretty serious, I think.

HIS FATHER'S VOICE
Your mother says, this is quite a surprise.

JOHN
Yes, she's pretty surprising in -- all sorts of ways, Dad.....

continued

30. CONTINUED: 30

HIS FATHER'S VOICE
Your mother says is she pretty?

JOHN
Yes.

HIS FATHER'S VOICE
(aside) Says she's pretty. What? (to John) Your mother says how old is she, son? (aside) Listen, what the hell difference does that make?

JOHN
She's only twenty-three.

HIS FATHER'S VOICE
(aside) She's twenty-three. (to John) Well, that's good. You want my opinion, you're thirty-seven, that's just the right difference. Women age faster'n men, you know what I mean? You reckon to marry the girl, son?

JOHN
We've been -- we're talking about it. But there're one or two problems. Look, I'll write you all about it. I'll write tonight, on the plane to New York, all right?

31. INT. LIVING ROOM 31

Christina Drayton is physically relaxed but completely attentive, listening to the girl with a rapt expression that makes it plain that she is already thoroughly infected by the girl's joyful wonder. They are so close, these two, that the mother seems to feel what the daughter feels; so that they both as it were have stars in their eyes. They are sitting close together on some sofas that are arranged in a three-sided square, Christina leaning back on one which as it happens has her facing the study door and Joey leaning forward eagerly from the other, so that her back is to it. Every few seconds there is the faint murmur of the man's voice from the other room.

JOEY
.....and Mom, he's so -- so calm, and so sure of everything. There aren't any tensions in him. He knows what he believes, and what he thinks is right, and why, and -- where he's going. Oh: one thing I must tell you: he was married before, and he had a son

CONTINUED

continued

31. CONTINUED: 31

JOEY (continued)

and -- it was so tragic -- both his wife and his son were killed in a train accident in Belgium, eight years ago. But John -- I haven't even told you his name --

The study door opens and John Wade Prentice starts into the room; but then stops abruptly as he sees Christina, and just stands there. Her glance has lifted from her daughter to him. Joey hasn't heard his entry and has her back to him. They simply look at each other, expressionlessly, and go on for a long moment looking at each other expressionlessly as Joey goes on speaking without a break.

continued

31. CONTINUED:

JOEY
-- it's John Wade Prentice. Isn't that a lovely name? Joanna Prentice, I'll be. But there's something else: John's concerned about it. For the past week he's been wondering about you and Dad and whether you'd be upset --

JOHN
(finally, suddenly)
AAAAHH -- HHEMmmm!

Close as I can get, anyway. He clears his throat in the loudest possible way, with deliberate and preposterous theatricality, and then comes on across the room. Joey has jumped, and both she and Christina get up. Christina still hasn't taken her eyes off him, and he watches her, and they go on looking at each other. Joey has at once moved to him and taken his arm and turned back beside him to face her mother.

JOEY
Well, about time. Mom, this is John, and --

Suddenly, almost as if propelled from behind, Christina Drayton steps forward quickly and extends her hand, and as she speaks there's a faint but perceptible crack in the first syllable which she almost covers.

CHRISTINA
Dadoctor Prentice: I'm so pleased to meet you --

JOHN
(taking her hand)
I'm pleased to meet you, Mrs. Drayton.
(glancing at Joey)
I take it Joanna's already busted out with the big new --

JOEY
Oh, she'd have known it anyway, she's my mother --

CHRISTINA
Well, she -- she has told me a great deal, Doctor, and all very quickly, too --

JOHN
She's only known me for ten days, so she can't tell yet when I'm blushing.
(CONTINUED)

continued

31. CONTINUED: (2)

JOHN (continued)
(to the girl)
That could make another problem for us, you realize that?
(to Christina)
Mrs. Drayton, I'm medically qualified, so I hope you won't think it presumptious if I say you ought to sit down. Before you fall down, I mean.

JOEY
(amused)
He thinks you're going to faint because he's a Negro --

CHRISTINA
Well, I don't think I'm going to faint, but I'll sit down anyway.
(sitting down)
Can't we all sit down?

Still holding his hand, Joey sits down beside John on the sofa facing her mother. Christina, already beginning to recover, looks at the two of them thoughtfully.

CHRISTINA
I suppose it would be all right to say "my goodness", wouldn't it? Well, my goodness.

JOEY
(to John)
Do we mind her saying "my goodness"? Well, what did they say? Did you tell them about me?

JOHN
Of course.

JOEY
Well, what did they say?

JOHN
They said I sounded serious, and they asked if you were pretty. I said you were.

JOEY
Yes?

JOHN
They said this was a big surprise and I said yes, it was. They said --

JOEY
But what did they say when you told them I wasn't a colored girl?

31. CONTINUED: (3) 31

JOHN
I didn't. It felt like too big a shock for the telephone. After all, a lot of people are going to think we're a pretty shocking pair. Isn't that right, Mrs. Drayton?

CHRISTINA
Well, I know what you mean.

Outside on the terrace Tillie has appeared, wheeling a trolley to a table outside the dining-room. Joey notices her. Getting up:

JOEY
Oh, you should have told them and you know it. Tillie's made us some sandwiches -- let's go outside.

John and Christina get up, and Joey takes her mother's hand or arm as they move to the open door. John steps aside for Christina and then follows after them. From the background Tillie throws all three of them a gloomy glance as she sets the stuff on the table. As they go:

JOEY
I can explain the whole situation in two minutes. John was invited to lecture at Hawaii U, and we met at this big party at the Dean's. And after the party --

32. EXT. TERRACE 32

They come outside, John following the two women, and move across to the table. As they approach, Tillie finishes setting the table and shoves the trolley to one side. At some point here Christina notices the dourness of Tillie's manner.

JOEY
-- we went for a long drive, and since then we've been out somewhere together every night, and we've been swimming every day, and --

TILLIE
(to Christina)
I put out an extra cup.

continued

32. CONTINUED: 32

CHRISTINA
Thank you, Tillie.

JOEY
(as Tillie goes inside)
-- and John was supposed to fly back to Los Angeles on Saturday to see his parents -- that's where they live -- but then we decided to stay on for another three days -- and then to come back here for a day so that you could all meet each other. Want some coffee?

CHRISTINA
Thank you. Does your father know you're back yet?

JOEY
No. I was going to phone him. Do you think he'd come home early if I --

CHRISTINA
He is coming home. He's playing golf with Monseigneur Ryan.

JOEY
Oh, that's marvelous: he can meet John, and then this evening we can all talk over dinner, because John is flying to New York tonight to see a friend at Columbia University, and then tomorrow night he's flying to Geneva to do three months' work with the World Health Organization. And what I intend to do is fly to Geneva next week so that we can be married. And that's the whole situation in a nutshell, except that he feels that the fact he's a Negro and I'm not creates a serious problem.

CHRISTINA
Does he?

JOEY
I've told him ninety-seven times that it won't make the slightest difference to
(CONTINUED)

continued

32. CONTINUED: (3) 32

JOEY (continued)
you or to Dad, but he just wouldn't believe it, and that's why we're here. And that's why he's watching you so closely right now while pretending that he's not watching you at all.

CHRISTINA
Oh.

She is sitting across the table from the Doctor and now looks at him directly. John, eating a sandwich, has been looking down at his plate. Now he looks up at Christina, smiles slightly, and shakes his head ruefully.

JOHN
You know she's absolutely right? I'm sorry, Mrs. Drayton, I told her not to spring all this on you so suddenly, but she --
(to Joey then)
Look, if your father's coming home, why don't you just say that I'm somebody you met in Hawaii and --

JOEY
Oh, now really --

JOHN
But you could give him half an hour to --

JOEY
But what for? He still has to be told, doesn't he?

CHRISTINA
Well, you should make up your minds, because I think I just heard his car.....

33. EXT. ENTRANCE 33

MATTHEW DRAYTON gets out of a compact. (Christina drives one, too, and it's clear that the Draytons, for all their affluence, aren't interested in status symbols). He strides swiftly to the entrance, humming energetically as he goes. He is a big, strongly-made, healthy-looking man in his sixties who looks competent and wholly confident of his own capabilities. He wears his well-made clothes with the casual air of an old newspaperman. You would say at a glance that he is a successful man and fairly sure of good fortune; (and why not, when he's had the luck to spend half a lifetime with Christina). He goes into the house.

34. INT. ENTRANCE HALL 34

As Matt comes in, Tillie, having heard the car, appears down the passage that leads to the kitchen.

TILLIE
Mr. Matt.....

MATT
(pausing, turning)
Oh -- hi, Tillie, how're you?

TILLIE
All hell done broke loose now.....

MATT
What? What's the matter?
(starting towards her)
That damned waste-disposal go wrong <u>again</u>?

TILLIE
It ain't that. Just remember I said,
All hell done --

MATT
(impatiently)
Well, <u>what is it?</u> Is something <u>wrong</u>?
Where's Christina? I see her car's out --

TILLIE
She's out'n the terrace with little Joey --

MATT
(astonished)
<u>Joey</u>?

TILLIE
-- and <u>somebody</u> calls hisself Doctor Prentice --

MATT
(instantly much alarmed)
<u>Doc</u>tor? But what's <u>happened</u>? What's
<u>wrong</u>? Has anything -- is Joey -- ?

He is already moving almost at a run.

35. INT. LIVING ROOM 35

He comes half-running across the big room, his glance at once shifting fearfully to the three outside, so that he bangs his knee very hard on the table, knocking some bric-a-brac on it to the floor, loses his balance, knocks over a standing lamp or a vase of flowers, catches it and sets it upright again, and rushes on to the door.

36. EXT. TERRACE 36

As Matt comes out Joey runs to meet him, throws her arms around him, and kisses his cheek a couple of times. He stares at her.

JOEY
Daddy!

MATT
(confused)
What's happened? What're you doing here?
(glancing anxiously at John)
Tillie said there was a doctor --

Joey turns back, her arm around her father, moving with him towards John, who stands by the table looking at Matt.

JOEY
There is. Doctor John Wade Prentice, this is my Dad.

JOHN
I'm pleased to meet you, Mr. Drayton --

MATT
(shaking hands)
Glad to know you, Doctor -- but what's going on? Is something wrong? What --

JOEY
Of course there's nothing wrong. I just decided to come home early. Oh: Doctor Prentice and I met in Hawaii, and we flew back in the same plane this morning.

MATT
Oh. Well -- sit down, sit down.....
(glancing at the house)
I thought something was seriously wrong. Tillie just said --

JOEY
(sitting down)
Tillie's behaving very strangely today. Would you like a cup of coffee?

MATT
Uh -- no, thanks, I'm playing golf with Monseigneur Ryan.
(rubbing his shin)
I banged my leg on the table in there.
(to Christina)
How are you?

continued

36. CONTINUED: 36

CHRISTINA
I'm -- fine, darling.

Both women are seated. John has remained standing. He is transparently nervous. Joey appears secretly amused. And Christina has a curious expression which suggests that she feels that this whole situation is preposterous but can think of nothing to do about it. Matt turns to John, as if feeling that politeness demands that he say something.

MATT
Uh -- are you practising in San Francisco, Doctor Prentice? Oh, please sit down.

JOHN
(sitting down)
No, sir. I'm only here for one day.

MATT
Where is your practice? In Hawaii?

JOHN
No, I'm not really established in any one place. I've been working in tropical medicine, mainly in Africa for the past few years.

MATT
Have you? That sounds very interesting.

JOEY
Everything about Doctor Prentice is interesting.

MATT
Well, I'm sure it is. I wish I had more time, but if you'll excuse me, I'd better --

JOEY
Couldn't you be half an hour late and stay and talk to us?

MATT
(a little perplexed)
I'd like to, Joey, but I mustn't keep Monseigneur Ryan -- no, I'm going to be late as it is.....
(shaking hands with John)
Very nice meeting you, Doctor.
Uh -- will I be seeing you later?

continued

36. CONTINUED: (2) 36

JOEY
You certainly will.

MATT
Oh -- well, good. Good.

His perplexity deepens. Clearly in this awkward little scene he senses that there's something he can't quite get hold of. His glance shifts quickly from one to another of the three. John looks uncomfortable. Joey looks amused. Christina looks at nothing with a curious determined blankness of expression. Deciding that she must contribute something:

CHRISTINA
Doctor Prentice will be here for dinner, Matt.

MATT
Oh, fine, that's fine.
(to John again)
You can tell me all about your --

JOEY
And there's a great deal to tell, too. Isn't there, Mom?

Matt stares at Joey for a moment, then at Christina. Then:

MATT
Yes, well, I'll see you all later.

He turns and goes across to the door and into the living room. Through the glass he can be seen starting across the big room, his pace slowing. Then he stops and looks out at the three at the table, where John Wade Prentice is still standing motionless with a thoughtful frown. Then he turns, moves back to the doorway, stands for a second looking at them while all three stare back at him, and then comes back towards the table slowly.

MATT
What the hell is going on here?

Joey giggles. Christina looks at Matt thoughtfully. The Doctor shakes his head in some exasperation and flings up a hand in a hopeless gesture.

JOHN
This doesn't make sense, either.

continued

36. CONTINUED: (3) 36

JOEY
Well, I told you, didn't I?

MATT
Told him what? What is this?
(firmly to Christina)
Chris, if you don't tell me exactly what you three are playing at, I --

JOHN
I can tell you, Mr. Drayton --

MATT
You can? Well, let's hear it.

JOHN
It's my fault. You see, we've got a sort of -- uh -- situation here. Because Joanna and I didn't just meet in Hawaii, we -- uh -- spent quite a bit of time together -- I mean, all the time after we met. And we have this -- uh -- problem, you see; because I fell in love with your daughter and -- uh -- incredible as it may sound, Joanna's in love with me; and we flew back to San Francisco to see if you or Mrs. Drayton would have any objections if -- uh -- we got married.....

Matt Drayton has stood there staring at him throughout this statement. His expression should scarcely have changed, and yet we should sense somehow that he is all but stunned. Christina, who has been looking at something else, now looks at Matt. Joey watches him too, smiling. Having gotten the statement made, and gaining a little courage:

JOHN
Joanna'd already told her mother the minute she walked in, and I had the stupid notion that there must be some way of -- you know, breaking it gently.....

Matt is still staring at him, his face revealing nothing much. John watches him steadily, frowning slightly. After a long moment Matt's glance shifts to Joey, who is still smiling; then to Christina, who seems as it were to be holding her breath; and then back to the Doctor. Then he nods thoughtfully a couple of times, pulls out a chair, sits down, and leans forward with his elbow on the table and his chin resting on his hand.

continued

36. CONTINUED: (4) 36

JOEY
(not at all nervously)
Daddy, you're making John and me nervous.

MATT
Am I? Well, I wouldn't want to do that. I certainly wouldn't want anybody to be nervous. What about you Chris? Are you nervous? Sit down, Doctor, before you make me nervous.

John does. Joey turns to her mother.

JOEY
John's not watching you now. He's watching Dad.

CHRISTINA
Yes, I know. So am I.

MATT
(to John)
Well, what did her mother say when Joanna told her? She raise any objections?

JOHN
None so far. Hasn't been much time.

JOEY
What objections?
(gently, taking Matt's hand)
Dad, I know it's a sort of shock, because it's all so sudden and unexpected. And it never occured to me that I might fall in love with a Negro. But I did, and nothing in the world is going to change that. Even if you had any objections, I wouldn't let him go now if you were the Governor of Alabama. I mean, if Mom were. So tell him, will you? Tell John whether you have any objections -- and then you can go play golf.

It's really Christina's face that has been most interesting during that speech, because in the course of it she must in fact have been moved to some sort of personal commitment: she has so much affection for her daughter that she can only want for her what Joey most wants for herself: and what she wants is a life with John Wade Prentice. Matt looks at Joey, clearly touched by her simple directness and (perhaps) by her obvious faith in him. After a moment:

continued

36. CONTINUED: (5) 36

MATT
Yes. Well, now. What exactly do you expect me to say? If you want to know what I think about it, you'll have to give me time to think about it. The Doctor says you have a problem: well, you have. If you're looking for any very sensible statement from me you'll have to let me think about it. That sound reasonable?

JOHN
Perfectly reasonable -- but not quite practical, Mr. Drayton.....

CHRISTINA
Matt, there's rather a special problem.....

JOHN
You see, I've got to fly to New York tonight and on to Switzerland tomorrow night --

CHRISTINA
And what Joey wants, what she proposes, is to go to Geneva herself so that they can be married -- within the next couple of weeks.....

MATT
(not liking that at all)
But what's all the rush?

JOEY
Well, we know that we want to get married. And unless somebody does have objections, why should we waste any time? John and I aren't going to -- change our minds.

MATT
Well, are you saying -- are you telling me that you want an answer today? About how your mother and I --

JOEY
Well, of course we do. We want you and Mom to state absolutely clearly that you have no objections whatever and that when we get married we'll have your blessing.

Matt leans back in his chair and gives her a long hard look. She is still holding his outstretched hand across the table. Joey smiles at him, sweetly, tenderly, lovingly. Christina watches both of them, waiting. Matt looks at John Wade Prentice.

continued

36. CONTINUED: (6) 36

John Wade Prentice returns his look, and in the Doctor's look there is a faint suggestion of a smile. Then, as he looks again at this daughter, Joey lifts his hand and plants a cheerfully loud kiss on the back of it.

JOEY
Now: are you going to play golf or not?

MATT
No. If I only have a few hours to think about this, why should I spend them trying to remember what Dow Finsterwald said?
(a glance at Christina)
I'll just go and call it off.....

He gets up and goes inside. Christina's reaction to the glance he's given her suggests that it has conveyed something. John has risen politely, now sits down again. Joey is smiling at him. As Matt disappears inside:

JOEY
And that's my Dad. Do you like him?

JOHN
I don't know. Does he like me?

JOEY
I don't know, either. When he puts on his American eagle face nobody can tell what he's thinking, except Mom.

CHRISTINA
I don't think he liked any of us, after the silly way we began. Excuse me, will you? Give John some more coffee.

She goes off into the house. John watches her go. Then:

JOHN
Joanna, she is beautiful. She's even better-looking than you, you know that?

JOEY
Well, of course she is, and of course I know it. But I'm awfully glad that you think so. All my life I've believed that the most beautiful woman in the world was my own Mom. And I always will.

37. INT. MATT'S STUDY 37

Matt is seated at his desk, telephone in hand, waiting.

continued

37. CONTINUED: 37

Christina, having just entered, gives him a surprised and faintly uneasy look.

MATT
Close the door, Chris.

Christina does; then moves into the room. From the windows here we can see onto the terrace, but not where Joey and John are sitting. Very faintly from outside comes the gay sound of Joey's sudden high-pitched laughter. Watching Matt steadily, Christina may sit down. Then a woman's voice sounds on the telephone.

MATT (telephone)
Edie? Two things, and both urgent. Call Monseigneur Ryan, make my apologies, and say I can't play this afternoon. Say that something's come up, personal problem at home.
(glancing at Christina)
Then see if by any chance the library's got anything on a John Wade Prentice. Prentice. He's a doctor of medicine, thirty-five or six, and he's a coloured fellow. If there's nothing there, try for a fast check with the Medical Association. I want anything that anybody can tell me, right? Hurry it up, Edie, and call me back.

He puts down the phone and looks at Christina. She still seems troubled. After a pause:

CHRISTINA
There can't be any necessity for that.

MATT
It can't do any harm, either.

CHRISTINA
But, Matt, Joey says that he was lecturing at the University in Hawaii, and --

MATT
(interrupting her)
Tell me something. Did this possibility ever occur to you? That this might happen?

CHRISTINA
(after thinking about it)
No.

continued

37. CONTINUED: (2) 37

MATT
Nor to me. Never once occurred to me.

He gets up restively and moves about the room, fiddling pointlessly with things in a way that reveals his nervousness.

MATT
Well, can you tell me your reaction? Can you say how you feel?

CHRISTINA
I don't know. I was shaken at first. I still am, I think. But, Matt, they're serious. They mean what they're saying, both of them, and they know what they're doing --

MATT
(quickly, firmly)
No. They may mean what they're saying -- in fact, I accept that -- but they don't know what they're doing. I won't accept that.....

There are slight sounds of someone coming across the living room, and John might be heard coughing discreetly before there's a gentle tapping at the door. Either Matt or Christina opens it. John stands there. He glances at both of them.

JOHN
If I'm not intruding --

CHRISTINA
Well, of course not --

JOHN
I wanted a few minutes with just the two of you.....

MATT
(sitting down again)
Well, certainly. Come in, Doctor. Sit down.

John comes in, then (surprising them slightly) turns and closes the door. He looks at both (and Christina smiles at him) and then moves a few paces along, turns so that he faces both of them, and stands leaning against a bookcase or the edge of a table. He looks at both again for a long moment before he speaks. He speaks to both, but perhaps mainly to Matt; and both Matt and Christina watch him steadily.

continued

37. CONTINUED: (3) 37

JOHN
There's something you both ought to know. I've made a decision. Joanna doesn't know about it -- and I don't see any reason why she should.....

MATT
What is it, Doctor?

JOHN
What I'd like you to realize is that this is no fait accompli. Joanna thinks she's committed, and that our whole future is settled. But there's no real commitment, and up to now there's nothing settled at all.

MATT
(surprised)
But Joey's talking -- I don't understand: she's already told us that you're going to be married no matter what we might feel about it.

John Wade Prentice smiles slightly, looks at both of them in turn, and then shakes his head, no.

JOHN
That's not the case. Unless you two approve, and without any reservations at all, there won't be any marriage.

A long pause, I think, while Matt and Christina take that in. Matt seems surprised, as if he considered this revelation to be quite a switch. But Christina doesn't. When she addresses the Doctor by name again, Matt gives her a faintly disconcerted glance.

CHRISTINA
Why, John? Why have you decided that?

JOHN
Well, Mrs. Drayton, this thing has happened so quickly that I'm -- just as startled as you must be. Two weeks ago I'd have said that such a thing was inconceivable. But two weeks ago I hadn't met Joanna. She's not like anyone at all I've ever known. I've got quite a few white friends, and some of them are close friends.

continued

37. CONTINUED: (4) 37

JOHN (continued)
We know we're different -- I mean, that they're white and I'm black -- and we respect the difference -- fine. But with Joanna -- it's not just that the difference doesn't matter to her: it's that she doesn't seem to think there is any difference.....

Christina knows what he means, and Matt Drayton sits there, taking that in. John thinks for a few moments before he speaks again.

JOHN
The trouble is, this thing has come up at a time when I already have all the problems I need. And I feel that I couldn't afford to get married if it meant that I had to take on any special problems in addition to all those we're obviously going to have.

MATT
When you say "special problems," Doctor, what exactly do you mean?

JOHN
I mean your attitude, Mr. Drayton -- yours and Mrs. Drayton's. Joanna is -- well, she's very close to both of you -- and you must know it. She has extraordinary affection and respect for you. I think she would marry me, even if you both were against it.
(a little smile)
But if by marrying me she damaged her relationship with either of you, then over the long haul the pain of it I think would be too much for her. And that would be too much for me, because I don't want to see her hurt -- and I couldn't deal with that kind of situation. I wouldn't even want to try.

MATT
(afer a pause)
Well -- I'm glad you've told us that, Doctor. . .

JOHN
Don't misunderstand me. I love your daughter. There is nothing that I
(CONTINUED)

37. CONTINUED: (5) 37

JOHN (continued)
wouldn't do to try to keep her as happy as she was the day I met her. But it seems to me that if we don't have your approval we will make no sense at all. And that's why I'm asking for the clearest possible statement of what your attitude is going to be.

MATT
I appreciate that, Doctor. It's almost in the nature of an ultimatum.

JOHN
But not quite, Mr. Drayton. After all, all you have to say is goodbye. Well -- thank you for letting me speak my piece.

CHRISTINA
Thank you, John.....

He moves back to the door and goes out, closing it behind him. A few moments later, Joey's voice can be heard indistinctly rising happily again, and more laughter. Christina, who has clearly been very moved by the things he's said, has given him a look of unadulterated admiration. Christina is sold. She looks at Matt for a long moment, and he sees that look, appreciating it for what it is. But he is himself moved, shaken, and deeply troubled, all at the same time. Finally:

CHRISTINA
Do you still feel that you should have somebody check on him?

MATT
No.

CHRISTINA
You know that he's right about Joanna, too. Don't you?

MATT
Yes.

CHRISTINA
And thank God that he is. That's how I feel, Matt: thank God that he's right. She's twenty-three years old, and the way she is is just exactly the way we brought her up to be. Think a minute. We answered her questions and she listened to our answers.

(CONTINUED)

continued

37. CONTINUED: (6) 37

CHRISTINA (continued)
And we told her that is was wrong to believe that white people were somehow essentially superior to black or brown or red or yellow people, and that people who thought that way were wrong to thing that way -- sometimes hateful, usually stupid, but always wrong. That's what we said, and when we said it we didn't say, But don't ever fall in love with a colored man.....

He sits there thinking about that and then the phone rings. Frowning, he picks up the receiver. And this time we are close enough to him for the secretary's voice to be audible to us.

MATT (telephone)
Yes?

EDIE (over phone)
Edie, Mr. Drayton. Do you want the whole story?

MATT
(disconcerted)
What d'you mean?

EDIE (over phone)
Well, there's a lot. He's an important guy. If you just want the main points: born Los Angeles nineteen-thirty, graduated maxima cum laude Johns Hopkins fifty-four. Assistant Professor Yale Medical School fifty-five, three years Professor London School of Tropical Medicine, three years Assistant Director World Health Organization -- author of three textbooks and a list of monographs and medical society honors as long as your arm. Married Elizabeth Bowers nineteen-fifty-five, one son John Wade -- oh: both killed in accident in nineteen-fifty-nine. Look, Mr. Drayton, there's so much here --

MATT (telephone)
That's all right. Thanks, Edie.

He puts down the receiver. (If it's done like that, it will have been necessary for Edie's voice to carry to Christina as well as to us. He may have held the receiver up to make it easier for her to hear). But now he is if anything more

continued

37. CONTINUED: (7) 37

deeply disconcerted than before. He suddenly notices two neatly folded dollar bills and two dimes on the desk or table by the telephone. Curiously, distracted:

MATT
What's this two dollars and twenty cents?

CHRISTINA
He made a call to Los Angeles to his parents. I guess he doesn't bum free telephone calls, either.

MATT
(with a little snort)
At least I can understand why he didn't have much to <u>say</u> about himself: who'd <u>believe</u> him?

Christina moves as may be required in order to look out at the other end of the terrace. Joey and John can be seen fifty feet away.

37A. EXT. TERRACE 37A

The Doctor and Joey are lounging at ease somewhere.

JOEY
Well, aren't they exactly the way I said they were?

JOHN
I've got to admit, they're both pretty special people.

JOEY
Shall I tell you something? For a whole week I've been nervous.

JOHN
<u>You</u>? I don't believe it.

JOEY
Oh, not about what they'd ultimately feel, just about their first reaction. I thought it was just possible that for the first time in twenty-three years they might let me down for the first half hour.

JOHN
Well, you little <u>phony</u>!

continued

38. INT. MATT'S STUDY 38

Close on Christina. Watching the two of them from the window, she is smiling slightly. Beyond her, still sitting at his desk, Matt looks worried and uncertain. After a moment, looking up at her:

MATT
Well, Chris? What do you <u>feel</u> about it?

CHRISTINA
(after a pause)
You know, she's always been a happy human being. She laughed out loud before she was six months old. She was happy as a baby and happy as a little girl and happy all through school and college. But in all those years I don't think I've ever seen her so happy as she is right now. And I have to be happy for her, Matt, and I am. I feel happy for her and proud of the fact that we helped to make her. And whatever happens now, I feel glad that Joey's Joey.....

DISSOLVE:

39. EXT. HOUSE. DRIVE 39

A butcher's delivery van swings smartly into the drive and brakes sharply by the kitchen entrance. Some fairly wild jive blares from its radio. An attractive, rough-looking DELIVERY BOY jumps down, pulls a four-pound package out, and dances to the door as Tillie appears in it. A second later Dorothy appears beside her.

DELIVERY BOY
Howya today? Having a steak fry, hunh?
(seeing Dorothy)
<u>There</u> she is. How are <u>you</u> today?

DOROTHY
Hey, you wanna give me a lift to Market Street? Save me a cab.

DELIVERY BOY
You know it, doll.

Dorothy disappears inside for a moment. Tillie glares at the Boy, who goes on dancing.

continued

39. CONTINUED: 39

TILLIE
I hope these is better'n the last we had, big mouth.

DELIVERY BOY
Lady, don't look at me: I just deliver it, I don't rustle the cattle.

Dorothy reappears with her handbag, speaking to Tillie as she comes by.

DOROTHY
You said remind you to open the wine.

At once, infected by the music and the Boy's dancing, she breaks into a tete-a-tete frug with him. Tillie glares at the two of them with disgust, then turns inside.

40. INT. KITCHEN 40

Tillie comes into the kitchen and thumps the heavy package down on the table. Then she moves to the windows overlooking the terrace and garden and stands looking out. Camera turns to shoot past her, so that we see Matt Drayton and John Wade Prentice. They are sitting in deck chairs, on the far side of the terrace or (preferably) in some arbor-like spot down in the garden and well out of ear-shot. The Doctor is talking, Matt listening; and both seem relaxed.

TILLIE
Civil rights is one thing. This here is something else.

41. INT. CHRISTINA'S ROOM 41

Another lovely sitting-room, not too large, upstairs. It connects with Matt's and Christina's bed-room, and it opens onto a deck above the downstairs rooms (if it's that sort of house), or it anyway has a balcony overlooking the garden and the Bay. Joey is ironing a blouse on a portable ironing board. Christina should have changed from her smart suit to something more comfortable.

JOEY
(almost dreamily, ironing)
Give me that other thing will you -- you see I didn't even know that John was staying with them -- I went out on the terrace --
(CONTINUED)

continued

41. CONTINUED: 41

JOEY (continued)
I'll never forget it - So beautiful - It was already dark - The moon was rising - I guess I didn't see him because I was looking at the view - But he was standing there - then he moved or something and I jumped - and he just stood there - looking at me - and sort of.....

CHRISTINA
You're burning your shirt.

JOEY
Yes...sort of smiling --- Hello - I said - who are you? - I think he thought I was - you know - attractive - Anyway finally he said "Well do you think it could possibly matter"- And it's just crazy and I admit it - but.....

CHRISTINA
Here let me do that -

JOEY
Well about twenty minutes later I felt that I was in love with him -
(pause)
Ma - how long did it take you to fall in love with Dad?

CHRISTINA
Well nothing like so long as twenty minutes.

JOEY
Really - is that really true?

CHRISTINA
Yes -- Joey would you let me ask you something - something which I have absolutely no right to ask - how deeply are you and -- well no I really don't have any right to --

JOEY
How deeply involved? You mean have we been to bed together - I don't mind your asking that - We haven't -- He wouldn't -- I don't think he can have been in much doubt
(CONTINUED)

continued

41. CONTINUED: (2) 41

JOEY (continued)
about my feelings --
(pause)
But - he just wouldn't -- You're burning my shirt - He's been worried the whole time about my getting hurt somehow.

She jumps up and moves to the balcony doorway and looks out. Again we see the two men sitting out there.

JOEY
They're still talking. Wouldn't you think they'd have said everything by now?

42. EXT. GARDEN 42

Matt Drayton, who has changed into comfortably casual clothes, is relaxed and thoughtful; and his manner suggest that he's

continued

42. CONTINUED: 42

very much impressed by John Wade Prentice. The Doctor, although he looks very serious, is quite at ease with him now; and in general the two of them seem to have achieved a surprising degree of mutual understanding. The scene starts with a little pause, with Matt frowning thoughtfully.

MATT
And you're telling me they don't have a special sense of rhythm?

JOHN
That's right.

MATT
But hell, you can see it.
(pointing at house)
Why, you can't turn on a television set without seeing those kids dancing -- and I still say the colored kids -- they're better than the white kids.

JOHN
But there's an explanation for that. It's our dancing and it's our music. We brought it here. I mean, you can do the Watusi -- but I am the Watusi.

MATT
(a little amused)
I remember, when I was about your age, my Sports Editor explaining to me why Negroes would never be able to play baseball.
(shaking his head)
Now if he wanted to Willie Mays could be Mayor of San Francisco -- and even though I own a newspaper I couldn't get elected dog-catcher.

JOHN
Well, I guess you don't want to be dog-catcher any more than he wants to be mayor.

MATT
That's perfectly true.
(then, switching mood)
Doctor, we've talked about a good many things, but there's one thing we haven't talked about.
(CONTINUED)

continued

42. CONTINUED: (2) 42

MATT (continued)
Have you given any thought to the problems that your children are going to have?

JOHN
Yes. And they'll have some. And we'll have the children. Otherwise, I don't know what you'd call it, but you couldn't call it a marriage.

MATT
Is that the way Joey feels?

JOHN
(smiling)
She says, Every single one of our children will be President of the United States -- and they'll all have colorful administrations.
(pause)
Well, you made her, Mr. Drayton. I just met her in Hawaii.

MATT
(frowning)
But how do you feel where that problem's concerned?

JOHN
Quite frankly, I think your daughter is a little optimistic.
(a pause; a gesture)
Maybe -- Secretary of State.....

MATT
(not really amused)
Look, would it strike you as some kind of cowardice if I said that, no matter how confident you two may be, I'm just a little scared?

JOHN
No. It wouldn't. But you never know: things are changing.

MATT
Yeah. But I have the feeling that they're not changing quite as fast anywhere else as they are in my own back yard. Tell me this: this quick decision about whether we approve of all this: don't you really feel that that's pretty unfair?

continued

42. CONTINUED: (3) 42

JOHN
In a way I do. But it wasn't my idea that everything be settled in such a hurry. Your daughter say, there is no problem. She says, My Dad? My Dad is a lifelong fighting liberal who loathes race prejudice and has fought against every form of discrimination every day of his life. She says, My parents will welcome you with open arms.....
(smiling)
Well, I wanted to meet you.....

Even as he speaks Joey appears on the balcony or at a window in the b.g. and calls out.

JOEY
John -- telephone. It's Los Angeles.

John rises at once, nods to her, and glances at Matt.

MATT
Use the phone in my room.

JOHN
Thanks.

He goes off quickly toward the house. Matt Drayton sits watching him as he goes. His glance stays on the Doctor until he's apparently gone inside; and then it wanders away to nothing. He sits there, frowning hard, clearly worried.

43. INT. LIVING-ROOM 43

Joey comes in quickly and crosses to Matt's study as John, who has left the door open, answers the phone.

JOHN
Hello. Yes, this is he.....

44. INT. MATT'S STUDY 44

As the connection is made Joey comes in. John is standing beside the desk.

HIS FATHER'S VOICE
Hello. That you, Little John?

continued

44. CONTINUED: 44

JOHN (telephone)
What is it, Dad? Did Doctor Graves --

HIS FATHER'S VOICE
No, it's not that, son, I just had an idea. What would you say to us flying up there to spend the evening?

John is startled. Joey remains standing or sitting on the desk beside him (and can hear his father's voice).

JOHN (telephone)
This evening?

HIS FATHER'S VOICE
We could be up there at half-past-six. I thought maybe we could take you and your lady-friend out for a big spread somewhere, and your mother and I could stay overnight in some hotel --

John is clearly disconcerted. At the same time, Joey reacts with pleasure and some excitement, grabbing his arm, her line overriding his father's words.

JOEY
Tell them to come to dinner!

JOHN
(first to her)
Now wait a minute --
(then to his father)
-- well, Dad, I don't know, I'm having dinner with her folks --

JOEY
Don't be silly! Tell them they're invited to <u>dinner</u>!

HIS FATHER'S VOICE
Who's that speaking? The young lady?

JOHN (telephone)
Yes. But wait just a second --
(to her)
You haven't asked your mother, or --

JOEY
(loudly into telephone)
Mr. Prentice? Come to dinner, you and Mrs. Prentice! John and I'll meet your plane!

continued

44. CONTINUED: (2) 44

JOHN
(to her)
Look, Joanna, would you mind not --

HIS FATHER'S VOICE
Who'm I talking to? John?

JOHN (telephone)
Yes --

HIS FATHER VOICE
Looks like she wants us even if you don't. And we certainly want to meet her, so we'll see you at half-past-six. (aside) What?
(to John)
Your mother says she's very pleased. Hell, he knows that.
(to John)
All right, son, we'll see you later. Goodbye.

He hangs up and the line clears. John looks at the receiver and then at the girl. At the same time Christina passes through the living-room on her way to the terrace.

JOEY
Well, what's the matter with you?
(seeing Christina)
Mom, John's father and mother are coming to dinner. We're meeting their plane at half-past-six.

CHRISTINA
(from the living room)
Oh. Oh, well, good. That's -- marvelous. Tell Tillie, will you?

She goes on outside. Joey turns back to the Doctor as he puts down the receiver.

JOHN
Joanna, I told you, my folks don't even know that -- they think you're a colored girl --

JOEY
Well, why didn't you tell them?

continued

44. CONTINUED: (3) 44

JOHN
I was going to write to them --

JOEY
Well, what difference does it make? Do you think they wouldn't come? Call them back and tell them. They're going to know anyway at half-past-six, because I'll go with you to meet them --

JOHN
Now, that's not a good idea. I'll meet them, and that will give me a chance to exp --

JOEY
(impatiently)
Why do you keep trying to dramatize everything? Look, I've told my boss we'll meet him for a drink at half-past-five, and it'll just give us time to get to the airport. His wife is my best and oldest friend, so you've got to let them meet you.....

45. EXT. GARDEN 45

Christina has joined Matt and they are already talking.

MATT
Has he told you about this plan of his? Damndest thing I ever heard.

CHRISTINA
Joey's told me quite a bit. She's very excited about it.

MATT
They put a whole medical school on to twenty-four trucks. They roll into some African country, take the brightest native kids -- hundreds at a time -- and run them through courses like U.S. Army Corpsmen. Only...the way he's worked it out, they'll be specialists, each one trained to deal with one simple thing -- to stitch up a wound or deliver a baby or whatever. They work in places where people've never seen an aspirin tablet. Chris, for every thousand kids they train they can save a million lives a year. Just imagine what it can mean.....

continued

45. CONTINUED:

CHRISTINA
He seems to have made quite an impression on you, Matt.

MATT
You know, I asked him how he'd got so much done -- he's only thirty-seven. What do you think he said? That he'd had the best breaks because practically everybody he met felt they had to prove they weren't prejudiced against him.
(shaking his head)
He made an impression all right. I wouldn't know how to fault him.

CHRISTINA
Well, are you trying to fault him?

MATT
Of course I'm not trying to fault him.
(thoughtfully)
His father's a mail-man, retired now, lives down in Los Angeles. What kind of a colored mail-man produces a son with the qualities that he has?

CHRISTINA
Well, you'll find out this evening. Guess who's coming to dinner?

MATT
(startled)
What? Now, wait a minute! His father and mother? Whose idea -- who thought that up?

CHRISTINA
Joey. She invited them.

MATT
(exasperated)
Well, they're pressurizing this situation. you know that! What is this? There won't be a marriage unless we approve, we've got one single day to make up our minds, and now we've got to spend hours entertaining people we've never even heard of -- Chris, what the hell is coming off here?

46. INT./EXT. ENTRANCE HALL 46

MONSEIGNEUR RYAN comes walking into the house without bothering to knock or ring. His battered old car can be seen in the drive. He is an extremely attractive, well-preserved man of 75, with a bland intelligent countenance and a humorous, confidently off-hand manner. Scarcely pausing, he comes --

47. INT. LIVING ROOM 47

into the living room, where Joey is showing John some pictures in a photograph album. As he enters:

JOEY
-- and that was at Klosters, the year before last --

MONSEIGNEUR RYAN
Good afternoon --

JOEY
Monseigneur Ryan!
(rushing to him)
Oh, how lovely to see you!

MONSEIGNEUR RYAN
(accepting her kiss)
Why are you here when you should be in Hawaii, and what is the problem that caused your father to chicken out of our engagement for golf, and who is this gentleman?

JOEY
(John having risen)
Monseigneur Ryan, this is John Prentice, Doctor John Wade Prentice, and we met in Hawaii eleven days ago and the two of us are going to be married!

MONSEIGNEUR RYAN
(shaking hands with John)
Are you indeed? I take it you mean to each other?
(looking at John)
Doctor Prentice. Oh! Well, then you're the problem.

JOHN
Yes, sir. How do you do, sir.

MONSEIGNEUR RYAN
(to Joey, sternly)
I knew nothing of this. Why hadn't your parents informed me?

continued

47. CONTINUED: 47

JOEY
They did'nt know either. We only flew back this morning. Oh: excuse me for just a second: I have to tell Tillie something.

MONSEIGNEUR RYAN
(to John as she goes)
Well, now, this was all very sudden, was it not? I suppose the two of you have had time to consider what you're doing?

JOHN
Not really, no, sir.....

48. INT. KITCHEN 48

Tillie is preparing vegetables as Joey comes in.

JOEY
Tillie, we'll be two more for dinner. How many steaks did you get?

TILLIE
I got four cause I was told four.

JOEY
Well, order two more, because the Doctor's mother and father are coming, and we'll be six.

TILLIE
His father and mother! Here?

JOEY
That's right. If they can't send them tell them to put them in a taxi.

TILLIE
(as Joey starts out)
Gittin more like a holy-rollers meetin' every minute!

49. INT. LIVING ROOM 49

The Monseigneur is pointing at John as Joey re-enters.

MONSEIGNEUR RYAN
-- and of course, I know about you. Read an interview you gave, some missionary
(CONTINUED)

continued

49. CONTINUED: 49

MONSEIGNEUR RYAN (continued)
magazine or other. Oh yes, I shall want to talk to you --
(to Joey)
Look here, this fellow you've brought home, he's a very important man, are you aware of that?

JOEY
(taking John's arm)
I am wholly aware of it. And when I'm married to him I'll be important.

MONSEIGNEUR RYAN
Yes. I dare say you will, as a matter of fact.
(looking about)
Well, where's Arnold Palmer?

JOEY
Dad and Mom are in the garden.

MONSEIGNEUR RYAN
Ah. Go on with what you were doing.

He goes out across the terrace, sees the others (who are out of sight), lifts a hand in salutation, and goes on. When he's out of ear-shot:

JOEY
Of all the friends we've ever had I guess he's the closest. We're not Catholics, but he and Dad and Mom have done things together: you know: sat on committees and things. He's a wonderful man and we love him.

50. EXT. GARDEN: 50

Monseigneur Ryan has been kissed by Christina, too, and she continues to hold onto his arm as he looks at Matt.

MONSEIGNEUR RYAN
Yes, I've just met him. Handsome fellow, isn't he? Little Joey is nothing less than radiant. Warms my chilly old heart just to look at her.

MATT
(watching him)
Mike, aren't you just a little bit shocked?

continued

50. CONTINUED: 50

MONSEIGNEUR RYAN
Shocked? Why should I be shocked? I've known a good many cases in my time. Marriage between races, I mean. Curiously enough, usually works out well. Can't think why. Perhaps because it requires some special quality of effort, more consideration and compassion than most marriages seem to generate these days. Could that be it?

CHRISTINA
Yes, it could. I'm glad you said that. That's a beautiful thought. You do have beautiful thoughts, Mike.

MONSEIGNEUR RYAN
Oh, that's my trade, you know.
(staring at Matt)
Well, what about the lad here: you making heavy weather of it?
(before Matt can speak)
It seems to me Joey's not at all the sort of person to make a serious mistake about anybody. Profoundly convinced of that. The fact that she's obviously mad about the fellow should be recommendation enough for anyone who knows Joey. But he's really quite famous in his own right: I take it you know that. Done incredible work in Asia and some awful place in Africa --

51. EXT. TERRACE 51

Up on the terrace in the background Joey appears and calls out.

JOEY
Mom! Hilary's here. She wants to see you.

CHRISTINA
(surprised, calling)
Thank you, I'll come in.
(to the Monseigneur)
Excuse me for a moment, will you? Express some more beautiful thoughts to the lad here.

52. INT. LIVING ROOM 52

Hilary St. George has seated herself. John stands facing her.

continued

52. CONTINUED: 52

HILARY
I hope that you won't think that I'm prying, Doctor, but naturally one is curious --

JOHN
Oh, naturally.

JOEY
(coming in again)
Doctor Prentice and I are going to be married, Hilary. Mom will be right in.

HILARY
Are you? I didn't even know. I mean, Christina hadn't even mentioned --

JOEY
(with reserve)
She didn't know. It was all a surprise to her, too --

HILARY
A surprise! Well, I should think it was!
(as Christina enters)
My dear, Joey's just told me that congratulations are in order. And you didn't even know --

CHRISTINA
That's right. What's the problem, Hilary? What brings you all the way up here?

HILARY
(slightly flustered)
Oh: Mr. Cazelet phoned about the number of pictures and the various sizes that the first hundred rooms would accommodate --

CHRISTINA
Oh that, yes.
(to John and Joey)
Excuse us, will you?
(to Hilary)
I'll walk out to your car with you.

She doesn't actually shove Hilary St. George but nonetheless Hilary moves as if propelled. As they move towards the hall Hilary turns back to the others.

HILARY
Well, I hope I'll be seeing you short --

continued

52. CONTINUED: (2) 52

CHRISTINA
Actually, no, Hilary. Doctor Prentice is leaving tonight and Joey within the next week or so.

HILARY
Oh. Then you must permit me to -- wish you every happiness --

JOEY
Thank you, Hilary. Thanks very much.

Christina scarcely pauses, but goes on through the hall and out. A little as if on wires, Hilary follows after her.

53 EXT. HOUSE. DRIVE AND ENTRANCE 53

Hilary St. George drives a smart black Mustang. Christina comes out, pulls a leaf off a vine at the entrance, chews the stem thoughtfully. Hilary comes out after her. As she appears:

HILARY
Christina! My dear, what a shock for you! I knew that something was up when they came into the gallery, but this! Whatever are you going to do about it? I mean, the child's of age and --

CHRISTINA
Yes, the child is twenty-three. Hilary, why didn't you simply ring up with the Cazelet information?

HILARY
Well, I must confess, I was intensely curious. I simply couldn't believe it. I mean, it's so unlike Joey to do anything so appallingly stupid.....

Again Christina has moved off, going to Hilary's car, where she opens the door for her. And again Hilary follows, getting into the car as though telepathically directed. During that:

CHRISTINA
Yes. Come along, Hilary.....

HILARY
(coming along)
But darling, what you must be going through --

continued

53. CONTINUED: 53

CHRISTINA
You must try not to worry about it. Now, I have some instructions for you, Hilary. First, I want you to go straight back to the gallery. Start your motor.

Startled, Hilary does. Christina carries straight on.

CHRISTINA
When you get to the gallery, tell Jennifer that she will be looking after things temporarily. She's to give me a ring if there's anything she can't deal with herself. Then go into the office and make out a cheque for cash for the sum of five-thousand dollars. Then carefully, but carefully, Hilary, remove absolutely everything that might subsequently remind me that you had ever been there. Then take the five-thousand dollars, which I feel you deserve, and -- get lost. It's not that I don't want to know you, Hilary, although I don't. It's just that I'm afraid we're not really the sort of people that you can afford to be associated with. Don't speak, Hilary. Just -- go.

And instantly Hilary St. George lets out the clutch and the Mustang moves off out of the drive. Christina Drayton looks after it for a second, then suddenly whirls about quite sharply, as though wanting the sight of it and the whole scene behind her. She stands there a moment more, perhaps composing herself (although she certainly looks composed); and then she starts into the house. But before she reaches the door she stops again, holds up her hands and looks at them briefly, and then, clenching her hands and shoving them into pockets, goes on inside.

54. INT. LIVING ROOM 54

Joey is sitting with John, looking at the album. Pointing:

JOEY
You see that boy, the tall one? If he'd played his cards right you'd never even have met me. But he fell for some girl from Pomona --
(as Christina comes past)
Mom, do you know what Hilary was doing? She was being an absolute bitch. She was. I almost wish you'd fire her, I really do.

continued

54. CONTINUED: 54

CHRISTINA
(frowning slightly)
Joey, how can you be so hard? She has a really quite ruthless streak, John, you ought to be warned about it. She gets it from her father.

JOEY
That's right. That's a good description of me: ruthless. So watch it, Doc.

JOHN
(deadpan)
You think your mother's kidding.....

Christina has gone on outside.

55. EXT. GARDEN 55

The Monseigneur is sitting down comfortably now but he is talking seriously and Matt is listening hard with a defensive frown. Christina comes on out to join them in the course of this, moving towards them the way she moves.

MONSEIGNEUR RYAN
It's very hard luck on them, you know. For both of them. They'll need all the sympathy and support you can give them, because they'll have special problems, special difficulties, and --

He starts to rise as Christina reaches them, subsides when she speaks.

CHRISTINA
Please.....

MONSEIGNEUR RYAN
Of course, they know all that. They're both serious people, fine, intelligent people. And if they know what lies in store for them and they still want each other enough to accept it -- then it's plain as anything that they love each other very much. I believe you have to say that any two people who love each other that much have good luck --

MATT
I don't know. I don't know, Mike. I wish I didn't have this -- this feeling
(CONTINUED)

continued

55. CONTINUED: 55

MATT (continued)
that they'll never make it, that the whole thing is just impossible!

MONSEIGNEUR RYAN
You feel that, do you? Ah, you're really thrashing about, then. That's very interesting, indeed. Rather amusing, too, to see a broken-down old phony liberal come face to face with his principles. Of course I always have believed that inside that fighting liberal facade there must be some sort of reactionary bigot trying to get out --

MATT
Oh, go to hell -- if you and your crowd are still preaching hell.

MONSEIGNEUR RYAN
(chuckling, rising)
Well, I'm off. Much as I'm enjoying your discomforture I may be able to save a few souls before supper. Nothing much I can do here, obviously.
(to Christina)
But I am, as it happens, free for dinner this evening.....?

CHRISTINA
(at once)
Please come. Half-past-seven. The Doctor's parents are flying up from Los Angeles.

MONSEIGNEUR RYAN
(mainly to Matt)
Oh. Well, you'll actually need me in that case, otherwise your side won't even outnumber the blacks, what?
(kissing Christina)
Thank you, my dear. Half-past-seven.

He starts off, then turns back, frowning, thinking hard.

MONSEIGNEUR RYAN
What is it that the Beatles sang?
(croaking hoarsely)
"We can work it out, we can work it out....."

Chuckling, he goes on towards the house. Christina, clearly worried, waits a moment and then turns to Matt.

continued

55. CONTINUED: (2) 55

CHRISTINA
Matt, you don't <u>really</u> feel that it's impossible, do you?

Matt looks at her, rises, moves about restively, finally makes some gesture of impatience.

MATT
I don't <u>know</u>. Chris, you want to know the difference between us, right now? You're thinking in terms of her happiness and I'm thinking in terms of -- her welfare.

CHRISTINA
Not the same thing?

MATT
Not necesarily, no. Not at all.

56. INT. LIVING ROOM 56

Joey and John are examing a statuette of Matt.

JOEY
Ma did it. Do you think it looks like him?

JOHN
Yes -- a little too grim, maybe.

Monseigneur Ryan comes in.

MONSEIGNEUR RYAN
Don't let me disturb you. I hope you won't be annoyed, but I've wangled an invitation to dinner.

JOEY
Marvelous. I'm delighted you're coming.

MONSEIGNEUR RYAN
(shaking hands with John)
Very pleased to know you, Doctor, I'll see you this evening.

JOHN
I'll look forward to that, Monseigneur.

continued

56. CONTINUED:

56

The Monseigneur nods and goes on to the hall, then pauses and turns about. John and Joey are still watching him.

MONSEIGNEUR RYAN
I want you to know.....
(a long thoughtful pause)
Well, you two make me feel quite extraordinarily happy.

Instantly, so deeply touched, Joey takes and holds onto John's arm, and stands beside him, watching the old priest go.

continued

56. CONTINUED: 56

Even when he's gone they still stand there a few seconds more. To give every rotten bastard in every audience everywhere the time to measure himself as a human being against Monseigneur Ryan. Then, breaking the mood:

JOEY
You see why we love him? Wait while I go and tell Tillie. If you listen you'll hear her going through the roof.

He sits down and takes up the album again. At the door she stops and turns.

JOEY
And stop looking at the one of me naked. I told you, I've changed completely since then.

JOHN
(looking at picture)
I believe it.

57. INT. KITCHEN 57

Tillie's trimming the pastry on a pie. Joey comes in, still smiling.

JOEY
I brought you the latest bulletin. Guess who's coming to dinner now.

TILLIE
The Reverend Martin Luther King?

JOEY
(laughing, hugging her)
Tillie, you're so close! It's Monseigneur Ryan, so bake a second pie, will you? You know how he loves your cooking. Listen, is the big guest room in order? Doctor Prentice wants to have a shower and change now.

58. EXT. GARDEN 58

Matt and Christina are more or less as before, but his sense of irritation seems to have deepened somewhat.

MATT
Well, when you come right down to it she's twenty-three years old; she has the right to do so as she pleases.

continued

58. CONTINUED: 58

CHRISTINA
But that's not the point, is it? The Doctor's said --

MATT
I know what the Doctor's said. Look, let's get out of here for an hour or two. Can we take a little drive? What are the others doing?

CHRISTINA
They're meeting Peter and Judith for a drink and then going down to the airport. Joey's taking my car, and they won't be back before seven.

MATT
Then let's get out of here. Come on. Well, come on, will you?

DISSOLVE:

59. INT. GUEST ROOM 59

John has brought his two cases up to the guest-room. One lies open on the bed and he is shaking some wrinkles out of a dark suit. He has already started to undress and might be stripped to the waist. There's a sudden single sharp knock on his door and Tillie comes in with some towels. She glares at him.

JOHN
Hello, Miss Binks.

Tillie doesn't reply, but thumps into the bathroom, dumps the towels there, and comes back and stands and glares at him some more. Sensing that a scene is about to be played, John Wade Prentice hasn't moved.

TILLIE
I got sumpin to say to you, boy. Jest exactly what you tryin' to pull here?

JOHN
I'm not trying to pull anything, Miss Binks, I was looking to find me a wife.

continued

59. CONTINUED: 59

TILLIE
Ain't that jest likely! You want to answer me somethin'? What kinda doctor you sposed to be, anyhow?

JOHN
Well -- would you believe horse?

TILLIE
You make wittycisms and all, hunh? Well let me tell you somethin'. You may think you're foolin' Miss Joey and her folks, but you ain't foolin' me for a minute. You think I don't see what you are? You're one of those smooth-talkin' smart-ass niggers jest out for all you can get, with your black power and all that other trouble-makin' nonsense. And you lissen here. I brung up that child from a baby in her cradle, and ain't nobody gonna harm her none while I'm watchin', and any time you anywhere around this house, I am right here watchin'. You read me, boy? You bring any trouble in here and you're jest like to find out what black power really means! And furthermore to that, you ain't even all that good-lookin'.

She glares at him. Then she slams out. He remains standing where he is for a moment, looking a bit rueful. Then:

JOHN
Yeesss, ma'am.....

DISSOLVE:

60. EXT. SUBURBAN INTERSECTION. LATE AFTERNOON 60

Matt's car comes along some pleasant outer-suburban road and stops at an intersection for a traffic signal. It's beginning to get dark now.

61. INT. MATT'S CAR 61

Matt waits glumly for the light to change. Christina is staring absently out of the window. Suddenly:

continued

61. CONTINUED: 61

MATT
Incidentally, what ever happened to what's-his-name? Roger -- the lawyer.

CHRISTINA
Nothing happened to Roger. Doctor Prentice just happened to Joey.

MATT
Hell, it was only last Christmas she was saying Roger had the inside track with her. Say, isn't that the place over there that has that good ice-cream? Let's stop for some ice-cream.

CHRISTINA
It's after half-past five: you'll spoil your dinner.

MATT
A little ice-cream can't hurt.

62. EXT. DRIVE-IN SODA-FOUNTAIN 62

He turns into a corner Drive-in and noses into a parking place. There are girls in short skirts and the place is moderately busy with a dozen cars, almost all full of young people. He sounds his horn at once.

63. INT. MATT'S CAR 63

MATT
(biting his lip)
What kind was it that I liked so much?

CHRISTINA
When?

MATT
I don't know. Couple of years ago.

CHRISTINA
Vanilla? Chocolate? Strawberry?

MATT
No, no, it was one of those special kinds.

A seventeen-year-old GIRL comes up to his window.

GIRL
Yes, sir.

continued

63

63. CONTINUED:

MATT
The last time I had any ice-cream there was some very special flavour that I liked. I can't remember the name of it.

GIRL
I'll bring you the list, sir --

MATT
No, you must know what it is: some very unusual flavour --

GIRL
Daiquiri Ice? Honeycomb Candy? Coco Coconut?
(as he shakes his head)
Jamoca Almond Fudge? Mocha Jamoca? Peanut Butter'n Jelly? Cinnamon Banana Mint?

MATT
(irritably)
It must have been some other place.

GIRL
Fresh Oregon Boysenberry Sherbert?

MATT
(at once)
Yes! That was it, I'm sure that was it. Bring me some of that, a large one.
(to Christina)
Will you have some? It's delicious.

CHRISTINA
No, thanks. Just a black coffee.

GIRL
(before going)
One double Fresh Oregon Boysenberry Sherbert and a black coffee.....

CHRISTINA
(after a pause)
Matt, I believe that Mike is right and that Joey is lucky. The work he's doing is so important, and she'll be able to help him, share it all with him. And that's the best break that any wife could have.
(when he grunts)
Darling, for you and me it's all been

(CONTINUED)

continued

63. CONTINUED: (2) 63

CHRISTINA (continued)
good, you know that. But do you know the very best time of all? It was in those early days, when everything was a struggle and you were worried and working too hard and sometimes frightened, and there were times when I felt -- when I actually knew that I was helping. That was the best time of all.....

GIRL
(coming with tray)
One double Fresh Oregon Boysenberry Sherbert and one coffee black.

Matt nods, passes the coffee to Christina, then takes a suspicious mouthful of the sherbert. After a thoughtful moment, irritably:

MATT
This isn't what I had before. I never had this stuff in my life.

He sounds the horn at once, but then tries another spoonful.

MATT
It's not bad though, it's pretty good. It's fresh Oregon Boysenberry.
(as the Girl appears)
This isn't what I had whenever it was, but it's all right, I like it.

The Girl looks at him for a moment, glances at Christina, then goes off. He eats the sherbert, frowning. Christina sips her coffee. After a pause:

MATT
Try a spoonful.

CHRISTINA
(watching him)
No, thank you.

MATT
It's very good stuff. Oregon Boysenberry.

64. INT. BAR 64

A big, well-decorated suburban bar full of booths and tables, quite busy at this hour. A Waitress brings four drinks on a tray to a booth in which John and Joey sit facing PETER and JUDITH LEGGAT. Peter Leggat is an attractive fellow in his

continued

64. CONTINUED:

thirties, bright, intelligent, a successful young advertising executive with considerable charm. Judith is a lovely charmer too, and she might be slightly older than Joey. All the way through this two-part sequence the lines are jumbled and overridden and thrown away. As she puts down the tray:

WAITRESS
Two Daiquiris, two Old-Fashioneds.

PETER
Thanks.

He sets the two Daiquiris before the girls and one of the Old-Fashioneds before John. Judith is already talking as the Waitress reaches the table.

JUDITH
.....Just can't tell you how happy I am for you -- and the whole thing having happened so quickly. You remember what Peter and I were like: it took us three years to decide to get married, and we'd been living together for two of them. Just to meet like that and Wham -- don't you feel just terribly Wham?

JOEY
Wham is exactly what I feel, Wham and Kaboom and Zowie.....

JUDITH
(lifting her glass)
To John and Joey.....

JOEY
John and Joanna. He won't call me anything but Joanna. I'm beginning to like it, too.

PETER
To John and Joanna.
(then, to John)
You know, where you're so lucky is in Joey's -- Joanna's folks. Aren't they wonderful people? Take my word for it, they are. You've only just met them, but Matt Drayton -- man, he really stands for something in this town.

continued

64. CONTINUED: (2)

64

JOHN
Well, I know the Guardian's always been a fine newspaper --

PETER
It's a <u>great</u> paper, and he <u>made</u> it what it is. There's never been a single public issue on which Matt Drayton didn't take a stand and spell it out.....

continued

64. CONTINUED: (2) 64

JUDITH
(to Joey)
When exactly are you flying over?
Sometime next week?

JOEY
Just as soon as I can arrange everything.....

JUDITH
But why are you waiting until next week?
Why aren't you flying over with John?

Joey stares at her for a second, stunned by the question. Then, to him:

JOEY
John, why'm I not flying over with you?

JOHN
Well -- you've got things to do, haven't you? You said there were all sorts of things --

JUDITH
Is your passport in order?

JOEY
Yes.....

JUDITH
Do you need any clothes or anything?

JOEY
Well, nothing I couldn't get over there --

JUDITH
Then it seems crazy for both of you to fly all that way alone when you could be going together. Why don't you both go tonight?

The sudden realization that it might be possible seems almost to have stunned Joey. She gives John a wide-eyed look. John is disconcerted, as startled as she is. They both start to speak, then both sit staring at Judith.....

65. INT. MATT'S CAR 65

Matt is paying and tipping the Girl.

MATT
That was very good. Look, if I ever
(CONTINUED)

continued

65. CONTINUED: 65

MATT (continued)
come in here again remind me of Fresh Oregon Boysenberry, will you?

GIRL
Yes, sir, I sure will, thank you, sir.

MATT
(starting the car)
Say, should we take a couple of quarts home for dessert tonight?

CHRISTINA
No, Tillie's baked some pies.

Matt grunts, flinging a too-casual glance over his shoulder, backs up a few yards, and reacts with astonishment at the crash.

66. EXT. DRIVE-IN SODA-FOUNTAIN 66

He has put a substantial dent in an absurd-looking, dilapidated hot-rod that was just passing behind him. Its driver has let out a bellow, now gets out of it to jump up and down and flail his arms in his rage. The driver is an eighteen-year old Negro youth named FRANKIE MILLER. Matt, appalled, gets out of his car and looks at the damage he's done as several kids get out of other cars to watch the argument develop.

FRANKIE MILLER
Ya stoopid idiot! Why can't ya look --

MATT
I'm sorry, son, but that thing is so low, I didn't see you in my --

FRANKIE MILLER
Of course ya didn't see me! Ya weren't even looking! Look what you done to my --

MATT
Look, I said I was sorry, and it was my fault, and my insurance --

FRANKIE MILLER
Yeah, yeah, who cares about your lousy insurance? I worked over three months on that --

MATT
But I'm perfectly willing to pay for the damage. How much will it cost to have it repaired?

continued

66. CONTINUED: 66

He has already taken out and opened his wallet.

FRANKIE MILLER
Well, look at it! Thirty or forty bucks it'll cost!
(to the bystanders)
Did you see it? Stoopid old man, he oughtn't to be allowed out, he ought to be put away someplace, in a home or something --

MATT
(paying, outraged)
All right! Here's fifty dollars! Don't bother having the thing repaired buy yourself a new one!

67. INT. MATT'S CAR 67

Shaking with rage, he gets back into the car and starts up. Christina, having listened to it all, is sitting thoughtfully staring at nothing. Muttering unintelligibly, Matt looks on all sides behind before reversing with exaggerated care. As Matt shifts gears and drives away Frankie Miller's voice still carries to them:

FRANKIE MILLER
I tell you, some of these old guys, they're senile! There oughta be a law!

Matt drives out into the street, edging into a stream of traffic. Suddenly thumping the steering-wheel:

MATT
What the hell is it today? Less than twelve percent of the people in this city are colored people, and I can't even have a dish of Oregon Boysenberry Sherbert without running into one!

DISSOLVE:

67B. INT. CHRISTINA'S CAR (MOVING) LATE AFTERNOON 67B

Joey is driving. John sits slumped beside her, chewing his lower lip, staring out of the window. After a few moments:

JOEY
What're you thinking about?

continued

67B. CONTINUED: 67B

JOHN
Oh, I was remembering something that happened, a long time ago. My parents had come to stay with us, and it was John's fifth birthday, and we were having a party. My father said to him, "So what are you going to be when you grow up -- a fine big successful doctor like your Daddy?" (I was only a couple of years out of school). And John said, "No, I'm not. I want to carry the mail like you do." That meant a lot to my father.....

JOEY
(glancing at him)
John, you don't have any misgivings, do you?

JOHN
I guess it's just possible that my father might let me down for half an hour.....

JOEY
But you're not having -- second thoughts?

JOHN
(looking at her)
About us? The one thing I'm really sure about is that we make sense.
(pause)
You know, for eight years I believed that I was never going to feel anything for anyone again -- not anything that mattered..... because of what I felt for Elizabeth. I loved her -- very much. Well -- I do feel, Joanna. I love you -- very much.

68. OUT 68

69. INT. MATT'S CAR (MOVING) 69

Matt has calmed down now but he is still angry. Christina sits looking out of the window for a long moment, then turns and looks at him.

CHRISTINA
Matt, in a little more than an hour they'll all be there for dinner, and the Doctor's plane leaves at ten-forty-five.
(CONTINUED)

69. CONTINUED: 69

CHRISTINA (continued)
And no matter what it is or when you say it, you're going to have to tell them how you feel.

MATT
One day: I need more than one day to make a decision like that. It's the silliest thing I ever heard of! And one thing I can tell you right now: I'm not going to be able to say that I'm completely happy; and if the Doctor's decision depends upon that then that's just too bad. And I'm not thinking of anything at all except Joey's welfare. I've got nothing against him personally, but he's a grown man and he behaved irresponsibly in the first place in letting this thing happen. Now he says I have to be happy about the situation when I happen to believe that the two of them will get their brains beaten out! Well, I'm not. I'm sorry but that's the way I feel. And I know how you're reacting, but you're so wrapped up in Joey's excitement with it all that you're no longer thinking in terms of what's best for her!

He swings the car into his own driveway.

70, 71, 72 OUT 70, 71, 72

73. EXT. HOUSE. DRIVE AND ENTRANCE. EVENING. 73

Matt parks the car. Both he and Christina get out. He goes to the front door, moving more quickly than she does, opens it for her, and follows her inside.

74. INT. ENTRANCE HALL 74

He turns abruptly and goes upstairs. Not pausing but not hurrying, Christina moves on into the --

75. INT. LIVING ROOM 75

-- big room, in which three or four small table lamps may be burning. The last shreds of an incredible sunset are framed by the big window. Christina moves on across the room, stands by the window for a moment looking out, then slides the door and steps outside.

continued

76. EXT. TERRACE 76

She moves across the terrace slowly, stands there for a moment, then sits down on the steps that lead down into the garden. She leans against a pillar or something, then rests her head against it. For a long moment she might be almost expressionless and difficult to read. But then she smiles, very, very faintly, which must mean that she's thinking of Joey's happiness. And then, even though the smile is still there, there is a suggestion of tears in her eyes, which must mean that she's thinking that maybe Matt Drayton is after all, and after all these years, not quite the man she thought he was nor quite the man he thought he was. So the sunset's reflected in a legitimate tear, and whether it falls or not that's the end of the second act.

DISSOLVE:

77. INT. AIRPORT RECEPTION HALL. NIGHT. 77

Watching and waiting with three or four other people at a big glass window overlooking the tarmac, John Wade Prentice suddenly lifts his hand high in an exaggerated wave.

78. EXT. AIRPORT ENTRANCE AREA 78

A long shot from John's viewpoint. Among the twenty or thirty passengers coming from the big Jet there is one elderly Negro couple (JOHN AND MARY PRENTICE). His father sees him first, waves excitedly, points out his position to Mary Prentice, waves again. They come on towards the entrance.

79. INT. AIRPORT RECEPTION HALL 79

John waves to his mother again, then turns and looks back across the hall. Beyond him, one hundred feet away, Joey is talking on the telephone (either in a booth or preferably at one of those wall-fixture phones). Then he looks at his parents again. Transparently apprehensive, he might take out a handkerchief and wipe the palms of his hands.

80. INT. TELEPHONE BOX 80

Tremendously excited, Joey is already speaking. The shot might be angled so that we can see John waiting across the nearly empty hall. She is holding a TWA ticket folder as well as her handbag, suggesting that she's only just acquired the tickets.

continued

80. CONTINUED: 80

JOEY
(telephone)
-- and there just wasn't a good reason not to. You understand, don't you, Mom? It won't take me an hour to pack and my passport's in order and there's nothing at all that I really need and I'll be able to be with him -- we'll be together the whole time. Oh: they're here: I can see them: Mom, they look like awfully nice people. His mother looks lovely -- well, look, you break it to Dad for me, will you? And we'll be home in half-an-hour.....

During those lines John and Mary Prentice have entered with all the other passengers and the Doctor has embraced his mother warmly and shaken hands with his father.

81. INT. AIRPORT ARRIVAL HALL 81

John still has his mother's arm in his. The shot is almost a reverse of the previous one, and beyond and behind him as he stands facing his parents we can see Joey coming away from the phone and towards them. All of the other arrivals are streaming away out of the frame. Not having seen that she is approaching:

JOHN
-- and I guess I should have called you back again, because there's one thing -- I was going to write to you about it -- there's one thing I didn't explain, and I'm afraid it may be -- sor of a shock for you.....

But his parents are looking past him, staring past him. Mary Prentice's expression is so polite that she may not appear to be staring; but his father is staring. John turns quickly, nervously. Smiling happily, demurely, hopefully, Joey Drayton has almost reached them. Swallowing hard:

JOHN
If you see what I mean.....
(as she reaches them)
Mom -- Dad -- this is Joanna Drayton. Joanna, my Mom and.....

Joey has come straight up to Mary Prentice and stands there for a second, smiling a little anxiously, before extending a

continued

81. CONTINUED:

hand. Politely, unable to hide her surprise completely, Mary Prentice takes it.

JOEY
(simply)
I'm so happy.....

MARY
Miss Drayton.....

Joey turns to John Prentice then, again extending her hand.

JOEY
Mr. Prentice, I'm very pleased to meet you.

John Prentice takes her hand, still staring. There is, then, in this little group of four people, an astonishing variety and complexity of attitudes and emotions. The mother is clearly shaken, disconcerted, wondering. The father is nothing less than flabbergasted, and it shows. Joey wants terribly to be liked, accepted, taken if necessary on trust. And John Wade Prentice, aware of what goes on in all the others, has himself to surmount the preposterous awkwardness of this first meeting and to suppress his own mounting nervousness. The moment is hard to describe in a line or two; but perhaps it will be simple to play. After a moment, as nobody else speaks:

JOHN
I can explain what -- uh -- I mean, I know you must be -- well, we can explain everything, Dad, Mom --

JOHN PRENTICE
You can?

JOHN
Well, sure, of course we can.
(to Joanna)
What did your parents say?

JOEY
All's well.

JOHN
Did you talk to your father?

JOEY
Mom -- but she'll tell him.

continued

81. CONTINUED: 81

JOHN
(to his parents)
Look, let's -- you got baggage? Let's pick up your bags and then we can -- it's along here, this way.....

He turns awkwardly and starts off, leading the way. As Joey turns to move beside him her back is momentarily to the elder Prentices. John Prentice, the last to move, comes into very close shot as he looks at his wife with an absurdly exaggerated expression that might be meant to convey that he is absolutely astounded or that this has to be some sort of practical joke or that his son has gone suddenly insane.

82. INT. BATHROOM 82

Matt Drayton's expression supplants and virtually duplicates John Prentice's. Half-shaved, he's standing before a mirror, razor in hand. There is an old-fashioned shaving mug and brush on the shelf before him, and he has a half-finished bourbon-and-soda close at hand. Christina, standing in the doorway, has just showered or bathed and is wrapped in an attractive robe. Staring at her incredulously:

MATT
Tonight?

CHRISTINA
I thought I'd better tell you.

MATT
Out of the question. This whole damned situation -- no, that's out of the question.

CHRISTINA
(after a pause)
I'll tell you something else. I couldn't do what you're about to do, so I can't begin to understand how you propose to do it. But you can't break their hearts over an aperitif and then expect them to sit down to dinner --

MATT
I know that. Don't you think I know that?

An angry pause. He takes a substantial swig of the Bourbon. For entirely different reasons he is as tense and troubled and unhappy as she is now.

continued

82. CONTINUED: 82

MATT
I'll talk to the Doctor, afterwards, after dinner. He's the one I have to talk to. I'll tell him -- well, I'm going to say how I feel.

Christina looks at him, nods slightly. Matt is having trouble in facing her directly. After a moment Christina turns as if to go; but is stopped as she reaches some sort of conclusion; and then turns back again to stand leaning rather weakly against the door frame. He glances at her almost resentfully. She thinks for a moment and then looks at him before speaking.

CHRISTINA
Matt, I'm not trying to give you an argument. There's nothing I can say that you don't know, anyway. But it's important that you understand just how wrong I think you are. I believe that you're making the worst mistake you've ever made in your life. I believe you'll regret it with more bitterness than you've ever known and for as long as you live --

MATT
(finishing his drink)
Well, you're wrong. You're just as wrong as you could be. I'm thinking of her -- and even the Doctor is going to know that I'm thinking of her.

CHRISTINA
There's something else. I'm surprised that it hasn't occurred to you. John will accept whatever you say to him, because he's a terribly sensitive man and because he's said he'll accept it. But Joey won't. The most obvious mistake that you're making is in underestimating your own daughter. She'll fight you and your whole attitude and anything you do and every argument you ever try to give her. And one thing more. Until today I would never have believed that I could say such a thing, but when she fights you, Matt, and for what it may be worth, I'm going to be on her side.

continued

82. CONTINUED: (2) 82

MATT
(staring at her)
Well, I'd never have believed that you could say such a thing, either.

CHRISTINA
Shall I bring you another drink?

MATT
(darkly, petulantly)
No. I'll get it myself.

DISSOLVE:

83. INT. CHRISTINA'S CAR (MOVING). NIGHT. 83

We pick them up, as it happens, at a moment when they have all fallen silent. Joey, a good competent driver, keeps her eyes on the road. Mary Prentice is sitting behind her, and John is half-turned with his left arm over the back of his seat so that he can hold his mother's hand. He watches the road ahead and the cars shooshing by in the opposite direction; but his mother is studying him. His father is sitting behind John, frowning, worriedly fingering his forehead. The silence stretches for ten or fifteen seconds, with just the noises of the going-home traffic; and then, the way people will, all four speak at precisely the same time.

THE FOUR TOGETHER
MARY: How did your parents react when --
JOHN: You see, the plain fact is --
JOHN PRENTICE: What I don't understand --
JOEY: I wish we had more time --

They all four break off abruptly, each deferring to the others. Then:

JOHN
Mom? What were you going to say?

MARY
Well, I was going to ask Miss Drayton how her father and mother reacted to --

JOHN PRENTICE
(reacting quickly)
Yeah -- I wanted to ask that, too.

JOEY
Please call me Joanna. Oh, they were shaken, all right, I don't think I've ever seen them so surprised. But the thing that shook them was just that I
(CONTINUED)

continued

83. CONTINUED: 83

JOEY (continued)
wanted to marry anybody that they hadn't even heard about. I can't blame them for being sort of stunned by it all --

JOHN PRENTICE
Well, then, you couldn't blame us if we were a little stunned, too, could you? I mean, I wouldn't appear unreasonable if I suggested that you two are behaving like a couple of escaped lunatics, would I?

Clearly aware that his dismay is close to the surface, Mary Prentice pats her husband's arm two or three times. At the same time John is shaking his head in agreement.

JOHN
Dad, this whole thing has happened so quickly that it's like trying to ride a rocket. We didn't plan it that way, it just happened that way. It's a little hard on Joanna's folks and it has to be hard on you. We've got one evening to talk it over. If you've got any objections you'd better raise them in a hurry, because in exactly four hours we'll be on that plane and gone.

JOHN PRENTICE
Well, I don't think I could list all my objections in four hours. I think I might need more like eight hours.

JOHN
Well, you've only got four hours -- so you'll just have to talk twice as fast.

84. INT. ENTRANCE HALL 84

Monseigneur Ryan has just entered, and Christina comes down the last few steps to greet him. Whatever she wears, women might recognize that she's been careful not to over-dress. She goes to him quickly and kisses his cheek. But as the scene starts, and as he sees her:

MONSEIGNEUR RYAN
Ah! Christina, forgive me, I'm a few minutes early.

CHRISTINA
(kissing him)
Ego absolvo te. Come in.

continued

84. CONTINUED: 84

MONSEIGNEUR RYAN
One moment.

She has taken his arm, but he steps slightly back from her and gives her a hard, appraising look. Then, as they come hand in hand --

85. INT. LIVING ROOM 85

--into the living room:

MONSEIGNEUR RYAN
How long is it since I remarked that you are the loveliest woman I have ever known? I don't like to be always repeating myself.

They stop, and she faces him, suddenly touched and moved almost to tears, but smiling. He looks at her with love.

MONSEIGNEUR RYAN
I tell myself that there's a kind of envy that is in no way sinful. It's what I've felt towards Matthew all these years.

She kisses him again.

CHRISTINA
What can I give you to drink?

MONSEIGNEUR RYAN
Well, I'd like a Scotch, but are we drinking wine?

CHRISTINA
Yes --

MONSEIGNEUR RYAN
I'll have a Scotch anyway. An equal amount of soda, please.

There is a bar in a projecting partition between the living and dining rooms that has previously been hidden. Christina moves to it, starts to put ice in a glass while he stands looking out at the Bay. She fumbles, drops the glass. He turns and looks at her at once. As she makes the drink:

MONSEIGNEUR RYAN
My dear, what's the matter?

continued

85. CONTINUED: 85

CHRISTINA
(handing him drink)
We're in trouble, Mike. We're in terrible trouble. John told us -- Matt and me -- that he wouldn't marry Joey unless we could say that we approved the marriage with no reservations whatever. She dowsn't know that he's said that. Now Joey's suddenly decided that she wants to go with him tonight, and she has her tickets. The two of them are on their way here with John's parents, and neither of them knows that Matt -- Matt has decided that he can't approve.

MONSEIGNEUR RYAN
(incredulously)
That's not true. Please tell me that's not true.
(as she nods)
There's some mistake, Christina. That cannot be. Where is he? Let me --

CHRISTINA
He's upstairs getting dressed. He's not himself, Mike.

MONSEIGNEUR RYAN
Well, who does he think he is? I'm sorry, I don't mean to be facetious. Tell me: do I know Matt well enough to go upstairs and -- and argue with him? Because you're right when you say he's not himself.

CHRISTINA
You do, of course you do. But for the first time in our lives I feel that I don't.

He starts to set down his glass, then decides to take it with him. He turns and goes out to the hall. Christina watches him go. At the door he turns and looks at her.

MONSEIGNEUR RYAN
I am incredulous.

He goes out of sight. Christina, who is terribly tense now, turns and goes into the dining room.

continued

86. INT. DINING ROOM 86

The table is set very prettily but rather simply for seven, with one chair at an end and three on either side. Christina stands looking at it rather vaguely for a moment. Tillie comes in from the kitchen with two large decanters of red wine (which she subsequently places on a sideboard). Seeing Christina there:

TILLIE
Table all right?

CHRISTINA
It's fine, Tillie, thank you.

TILLIE
Miss Christina, what's gonna happen here?

CHRISTINA
I don't know. I just don't know.

TILLIE
You and Mister Matt, you gonna put a stop to this damn-nonsense foolishness?

CHRISTINA
Tillie, Tillie. I don't want to put a stop to anything. He's a fine man, Tillie, a wonderful man, and Joey is in love with him, and it just isn't damn-nonsense foolishness.

TILLIE
Well, I tell you, Miss Christina, the way you talkin, I don't understand nothin no more.

She goes back into the kitchen. Christina glances unhappily over the table again, then turns and moves almost aimlessly back to one of the big windows and stares out into the darkness. (Some Bay noises: a mournful old ship's horn, a sea gull lost in the night). After a long moment, very softly:

CHRISTINA
Nobody understands nothin no more.....

87. INT. MATT'S AND CHRISTINA'S BEDROOM 87

Monseigneur Ryan is seated somewhere, with his drink in hand or beside him, steadily watching Matt. Matt Drayton, not yet dressed, is in his BVDs. He has his shirt on, and a dark suit is laid out on the bed. As the scene begins, one

continued

87. CONTINUED: 87

sock on, he is in the act of pulling on the other. But when he does he will discover a big hole in the toe or the heel of it.

MATT
(wearily, annoyed)
No, I don't think you're butting into something that doesn't concern you. Mike, I understand perfectly how you feel, and how everybody -- damn and blast these lousy laundries!

He almost rips off both socks and flings them angrily across the room. He pads across to the drawer in which he keeps his socks and during the following yanks it out so violently that he pulls it right out of the dresser. He spills thirty pairs of socks, a lot of handkerchiefs, cuff-links, studs and other personal bric-a-brac all over the floor. But before that:

MATT
But you have to understand something, too. They've got me boxed into a hell of a corner here. And no matter what Christina says or you say I'm not going to behave irresponsibly! Look, I'm not going to tell them that they can't get married. I don't even have the right to do that. But they don't have the right to come in here insisting that I be happy about something that any reasonable man --
(spilling out drawer)
-- oh, for God's sake!

He quickly gets down and gathers up most of the stuff and dumps it into the drawer, then rises and is involved in a prolonged struggle to fit the drawer back into the dresser. Abandoning this in disgust, he sets the big drawer on a small bedroom chair beside the dresser, where as he turns away it topples over and spills the stuff on the floor again. But when he's halfway through that business his old friend speaks.

MONSEIGNEUR RYAN
Matt, you're on the point of destroying all the happiness there is in one of the happiest families I've ever known. Have you any appreciation at all of what Christina --

Matt takes another pair of socks, sits on the bed and pulls them on. Interrupting:

continued

87. CONTINUED: (2)

MATT
Christina! Have you any appreciation at all of how that woman's behaved today? Why, from the moment they walked in here she's been -- she's all for it -- as if there weren't any problems at all!

He yanks the trousers off the hanger and pulls them on.

MONSEIGNEUR RYAN
But there is no problem that Joey and young Prentice don't know about. Matt, Christina has more respect for Joey's judgment than you have, and I must say --

MATT
Oh, come on! If Joey had come home with a Fuzzy-Wuzzy and said Mom this is the man for me Christina would have said
(a bad imitation)
oh, really? Oh, darling, how absolutely splendid, and where will we find enough orange blossoms to fill the --

MONSEIGNEUR RYAN
I'm trying to remember when I've seen you so angry. There was the time you took nine shots on the seventh green --

MATT
Look, would you mind getting out of here --

MONSEIGNEUR RYAN
I think I know why you're angry, too. Not with the Doctor, whom you obviously respect. And not with little Joey or dear Christina or even with me. You're angry with yourself, Matt --

MATT
Oh, you pontificating old poop!

During the following he goes to the closet door and takes a dark tie off a hook on which fifty or sixty ties are hanging.

MONSEIGNEUR RYAN
-- because all of a sudden, and in a single day, you've been thrown. You're the last man in the world I'd have
(CONTINUED)

continued

87

87. CONTINUED: (3)

MONSEIGNEUR RYAN (continued)
expected to behave as you're behaving. You're off balance. You don't know who you are, that's your trouble -- who or what or why. You've gone back on yourself, laddie and in your heart you know it --

Having selected the tie, Matt has turned angrily to face him. All the other ties, as off-balance as he is, now slither off the hook and fall in a heap on the floor. Matt Drayton doesn't see that, but we do.

MATT
Now, look here, there's a limit to what I'll take, even from you!

MONSEIGNEUR RYAN
For more than thirty years there's been no man that I've admired or respected more. And you know that. And Matt, for the first time in all those thirty years, I feel sorry for you.

MATT
Now, dammit, that's enough! Are you really capable of putting yourself in my position? Unless you've got some children of your own somewhere that haven't shown up in the records can you really understand how a father might feel about something like this? You don't understand. I happen to believe -- I happen to know -- that they wouldn't have a dog's chance -- not in this country, and not in this stinking world!

MONSEIGNEUR RYAN
They are this country, Matt. They'll change this -- stinking world.

MATT
(snorting)
One day, certainly -- in fifty years -- or a hundred years. But not in your lifetime.

(CONTINUED)

continued

87. CONTINUED: 87

MATT (continued)
(and a sour joke)
Not even in my lifetime.....

MONSEIGNEUR RYAN
(so sadly)
My dear friend, I wish with all my heart that you could be restrained. If I were ten years younger, to prevent your going downstairs I believe I would make some effort to wrestle you to the floor.....

As Matt snorts and replies the faint sound of a car arriving and stopping in the drive takes him to the window.

MATT
Aw, the best day you ever saw -- listen: did you hear a car? Was that the car?

He may or may not, as he leans across a table to peer down out of the window, partially upset a small vase of flowers, and then knock it to the floor in his effort to catch and right it. As Christina has said, Matt Drayton is not himself.

88. INT. ENTRANCE HALL 88

Christina, having heard the car, reaches and opens the door. Despite the transparent turbulence of her emotionsshe is perfectly poised and smiling graciously with a warm and friendly receptiveness. The four are just reaching the door. The Doctor has stepped to one side and Joey is shepherding John and Mary Prentice in. John Prentice seems wary and watchful, and his manner suggests that he cannot believe this scene is taking place. Mary Prentice is rather nervous and very diffident in her approach. Even before Joey speaks Christina steps forward and takes Mary Prentice's hand.

CHRISTINA
Mrs. Prentice, I'm Christina Drayton --

MARY PRENTICE
How do you do, Mrs. Drayton --

CHRISTINA
Come in, please come in --
(taking his hand)
Mr. Prentice, I'm so pleased to meet you.

JOHN PRENTICE
How d'you do, Mrs. Drayton --

continued

88. CONTINUED: 88

He comes into the hall warily. The Doctor, who is also nervously awkward, comes in last. (Note: I should have mentioned earlier that Mrs. Prentice is wearing a light Spring coat and her husband has a Macintosh over his arm).

CHRISTINA
Let me take your coat --

MARY PRENTICE
Oh, thank you.

Joey opens a hall-closet door and takes out a hanger.

JOEY
Here, let me hang it up.
(to her mother)
Mom, what did Dad say? Did you tell him? I'll bet he was shaken, wasn't he?

CHRISTINA
(disconcerted)
Well, it was a surprise, Joey.

JOHN
(extremely concerned)
Does he want to talk to me?

CHRISTINA
Uh -- I think he does, John, later --
(to the Prentices)
Please come in. May I get you a drink? What would you like?

89. INT. LIVING ROOM 89

They all move into the living room, the elder Prentices with Christina, and the Doctor and Joey behind. Joey takes and holds the Doctor's hand briefly. John Prentice glances about as if the place were suspect. But Mary Prentice reacts with pleasure to the lovely room.

MARY PRENTICE
Could I have some sherry, please? What a lovely room.

CHRISTINA
John, will you be bartender? I'll have some sherry, too, please.

JOHN
Of course. What'll you have, Dad? Bourbon?

continued

89. CONTINUED: 89

JOHN PRENTICE
Thank you.

Mary Prentice looks out at the Bay. John and Mary have turned to the bar. The atmosphere is awkward and constrained, but nothing like as bad as it might be.

MARY PRENTICE
You have such a magnificent view, Mrs. Drayton.

CHRISTINA
Yes, we're very lucky. Please sit down. Did you have a pleasant flight?

MARY PRENTICE
Very pleasant, thank you. The view of the sunset was breathtaking.

JOHN PRENTICE
(contributing something)
Only took forty minutes. Four hundred miles.

CHRISTINA
It's incredible, isn't it? Oh, my husband will be down in a minute, I think, he's upstairs changing. And we have a friend who's having dinner with us: Monseigneur Ryan. I'm sure they'll be down in a moment.

Joey brings two glasses of sherry for the two women and John, having siphoned soda into a Bourbon, hands the glass to his father. John Prentice has reacted curiously to Christina's last statement.

JOHN PRENTICE
(to his son)
Thanks, son.
(to Christina)
Are you Catholics, Mrs. Drayton?

CHRISTINA
No, we're not, Mr. Prentice. I'm afraid we're not anything in particular. Monseigneur Ryan just happens to be a very old friend.

John has turned back to the bar, now looks at Joey.

continued

89. CONTINUED: (2) 89

JOHN
Name your poison.

JOEY
I can't afford to drink very much, I have to pack. What about just one thumping great martini?

JOHN
(starting to mix them)
Two thumping great martinis. Joanna, listen: I want to speak to your father --

There are footsteps at the bottom of the stairs and they all turn as Matt come in, followed by Monseigneur Ryan. John Prentice almost jumps to his feet, and Christina rises, and so does Mary Prentice. The Doctor pauses in making the martinis and Joey at once moves quickly to her father, takes his arm, and comes back to the group with him. The Doctor watches Matt steadily, but Matt has scarcely glanced at him.

JOEY
Dad, I'd like you to meet -- Mr. and Mrs. Prentice, this is my father.....

Matt has already glanced at John Prentice but he goes first to Mary. About sixty years of age, she is extremely well-dressed with a simple and quite good taste that is so nearly the equal of Christina's that she could not be ill at ease on that score. But it is her genuine if unspectacular beauty that surprises Matt (and has surprised Christina). She was clearly an astonishing beauty in youth and has retained a really remarkable prettiness. Too late to prevent it:

MATT
Please don't move --
(taking her hand)
How do you do, Mrs. Prentice.

MARY PRENTICE
How do you do, Mr. Drayton.

MATT
(turning to him)
Mr. Prentice: very pleased to meet you.

John Prentice accepts and shakes his hand with acutely nervous wariness. Christina at that moment flings a glance at Monseigneur Ryan, and the old priest, who looks unhappy, gives her a single worried shake of the head in reply. Without much break in the lines;

continued

89. CONTINUED: (3) 89

MATT
May I introduce Monseigneur Ryan:
Mr. and Mrs. Prentice.

Monseigneur Ryan steps forward to take Mary Prentice's hand.

MONSEIGNEUR RYAN
How do you do, ma'am.

MARY PRENTICE
How do you do, Monseigneur Ryan.

The priest turns to John Prentice and shakes his hand.

MONSEIGNEUR RYAN
Mr. Prentice.

JOHN PRENTICE
I'm pleased to meet you, sir.

MATT
Well -- sit down, sit down, please.
(to John and Joey)
Are you two tending bar? Both the
Monseigneur and I were drinking bourbon.....

JOEY
Coming up.

The two mothers sit down rather carefully, and Matt may indicate places for John Prentice and the Monseigneur. As the three men sit down:

MATT
Well. Did you have a pleasant
flight from -- uh, Los Angeles?

Mary Prentice glances at her husband.

JOHN PRENTICE
A very nice flight. Only forty minutes.

MATT
(to the Monseigneur)
Only forth minutes from Los Angeles.

MONSEIGNEUR RYAN
Terrifying.

Joey brings Monseigneur Ryan his drink, then turns back to get the second for her father. John has still to finish

continued

89. CONTINUED: (4) 89

making the martinis: during that business:

JOEY
(cheerfully)
If you're going to talk about flying you could talk about flying to Geneva, because John and I are hoping to persuade all four of you to fly over for the wedding. It's non-stop all the way to Paris, and Geneva is only another hour. Would anybody like to talk about that, before I go up and start packing?

Everybody else looks at her. For a moment everyone seems speechless. Christina watches Matt. Matt glances at John Prentice, who's beginning to look dumbfounded again; and then glances at Mary Prentice, who looks nervous. After that moment:

MATT
I uh -- I take it they've told you all about their uh -- their plans for --

JOEY
Well, of course we told them. It's only when you're eloping that you keep it a secret. Mom, John has some friends in Geneva that I'll be staying with until the wedding.

Matt looks at her, his face revealing nothing. Both Christina and the Monseigneur are watching him. Matt looks at John Prentice again.

MATT
Then you know all about it. I uh -- I don't know how you feel about it, Mr. Prentice, but speaking for myself -- it seemed to me that the two of them are -- sort of rushing things -- just the least little bit.....

JOHN PRENTICE
Well, it seemed like that to me, too.

John has made the martinis and handed one to Joey and both of them have joined the group.

JOHN
I guess everything just moves too fast these days. Only takes forty minutes from Los Angeles.

continued

89. CONTINUED: (5) 89

MATT
(to John Prentice)
It seemed like that to you, too.....

JOHN PRENTICE
That's right.

MATT
Well, I'm relieved to hear that. I was beginning to feel that I was the only one in the place who had any --

CHRISTINA
I'd like Mrs. Prentice to see the view.

MATT
What? What view? What are you --

CHRISTINA
(to Mary Prentice)
Before it gets too cold -- would you like to see the view from the terrace?

MARY PRENTICE
(responding at once)
Yes, thank you, I would.

CHRISTINA
(as they rise)
Excuse us, will you?
(to Mary Prentice)
Bring your drink with you, Mrs. Prentice.....

A little surprised, the other five watch as the two women go out onto the terrace. Only the Monseigneur seems to understand that both are eager to have a private talk. Not liking this situation at all, he suddenly takes a very long draught of his bourbon.

90. EXT. TERRACE 90

There is some subdued lighting on the terrace apart from the light from the big windows. Christina and Mary Prentice move across to a position in which they are not immediately overlooked from within, and stand by the balustrade in the semi-darkness. Mary Prentice glances only vaguely at the magnificent view and Christina has forgotten all about it. Mary waits for Christina to speak.

CHRISTINA
Mrs. Prentice, have you had any chance at all to speak privately with John?

continued

90. CONTINUED: 90

MARY PRENTICE
Well, no.

CHRISTINA
Then it's important that you understand what's happened here -- and what I'm terribly afraid is going to happen. May I explain the situation -- or try to?

MARY PRENTICE
Please, yes, I wish you would.

CHRISTINA
Well, first I -- if you'll forgive my being so abrupt and so direct -- I have to ask you: are you shocked by the fact that John -- that your son is involved with a white girl?

MARY PRENTICE
(after a moment)
Surprised. It's never happened before. I think it never occurred to me that such a thing might happen. But it wouldn't be true to say that I'm shocked. Are you, Mrs. Drayton?

CHRISTINA
I think I may have been at first -- this afternoon -- because it came as a complete surprise to us, too. But now I know how they feel about each other. Joey is still very young, Mrs. Prentice, but she's no child. And the two of them -- they're deeply in love with each other.

MARY PRENTICE
Mrs. Drayton, are you about to tell me that you'd be willing to approve of the marriage but that your husband won't? Is that it?

CHRISTINA
That's it, yes.

MARY PRENTICE
My husband won't, either. I wish there were more time, if only so that we could adjust to the situation. But the way things are there just isn't any time.
(CONTINUED)

continued

90. CONTINUED: (2) 90

MARY PRENTICE (continued)
If we're going to accept the thing at all it seems to me that we'll have to trust the two of them, and accept that they know what they're doing. And Mrs. Drayton, my husband just won't do that.....

91. INT. LIVING ROOM 91

The other five are more or less as before. John Prentice is watching Matt. Matt has turned around in his seat and is peering out rather suspiciously at the two women on the terrace. He seems uneasy about what may be happening there.

MATT
They seem to be having quite a conversation out there.....

JOHN PRENTICE
You know, it might do no harm if we could have a few words, Mr. Drayton.....

MATT
Why, certainly, of course we can --

He rises at once, glancing a little nervously at the Doctor, who's staring thoughtfully at his father now and frowning slightly.

MATT
You'll excuse us, won't you? Bring your drink with you, Mr. Prentice.....

The Doctor nods silently, still frowning -- and now perhaps beginning to tense up a little. Matt has moved across toward his study, and John Prentice, not looking at his son, moves purposefully across to it. Joey for the moment seems curiously preoccupied -- (thinking about packing).

MATT
(to John Prentice)
We can talk in here --
(to the others, again)
Excuse us.....

He follows John Prentice into the other room and closes the door quietly behind him. The Doctor has turned in his seat and continues staring at the door. The Monseigneur watches the Doctor. Only now is John Wade Prentice beginning to sense that all may be a very long way from well.

continued

91. CONTINUED: 91

MONSEIGNEUR RYAN
I'll drink another if you will, Doctor.

JOHN
(rising)
Of course, sir. Joanna?

JOEY
(rising)
Nope. If you'll excuse me, I'll just run up and throw a few things together -- like for the next ten years.

On a sudden happy impulse she stoops and kisses the old priest's forehead or cheek before she goes out to the hall and out of sight. The Doctor, having taken the Monseigneur's glass, watches her go as he goes back to the bar. He starts to pour the drinks, then pauses and looks at the study door again.

92. INT. MATT'S STUDY 92

Matt is waiting for John Prentice to speak. The other man looks at him for a long moment, then shakes his head.

JOHN PRENTICE
Mr. Drayton, I don't know you at all, and I sure wouldn't want to offend you -- but are you some sort of nut? Are you going to tell me you approve of what's been going on here?

MATT
Well, no, I wasn't going to tell you that --

JOHN PRENTICE
Because if you do -- well, you may be a successful, big important newspaper publisher, and I'm nothin' at all but a pensioned-off mailman -- but you are right out of your mind!

93. EXT. TERRACE 93

Mary Prentice looks at Christina in dismay.

MARY PRENTICE
John doesn't even know how your husband feels?

CHRISTINA
No. Not yet.

continued

93. CONTINUED: 93

MARY PRENTICE
And your daughter doesn't know that John has said he won't go through with it without your approval?

CHRISTINA
(shaking her head)
Mrs. Prentice, for the past two hours I've known that -- this situation is going to explode. I've argued with my husband, I've said everything I could think of to say, and I've got nowhere. They're both going to be hurt so badly that I can hardly bear to think about it -- and there is simply nothing that I can do.

INT. MATT'S STUDY 94

... before, but both men are more heated now.

JOHN PRENTICE
Mr. Drayton, I am telling you that those two wouldn't stand a chance! You should have told them off the first minute they walked in here!

MATT
Well, Mr. Prentice, if you can calm down long enough for me to get a word in --

JOHN PRENTICE
Calm down? Mr. Drayton, I am telling you that that boy is more than just a successful doctor, he has a brilliant career already cut out himself and he has it made! And if he married your daughter -- or any other girl outside his own race -- he would be throwing away everything he's ever done or ever hoped to do! I mean he would be ruined!

95. INT. LIVING ROOM 95

The Doctor, who is sitting down near Monseigneur Ryan, looks very nervous indeed now. He glances at the door of Matt's study, from which the sound of the two men's voices rises indistinctly. Then he looks at the old priest.

JOHN
I've got a pretty good idea what my
(CONTINUED)

continued

95. CONTINUED: 95

JOHN (continued)
father's saying to him, but I wish I knew --
(breaking off)
You were talking to him when we arrived, Monseigneur. Do you know what Mr. Drayton is saying to my father?

MONSEIGNEUR RYAN
I can tell you one thing, Doctor. I was very sorry to learn that you're determined to withdraw from this situation if you encounter any sort of opposition.....

John stares at him, rises abruptly, swings sharply to stare at the study door, turns back to the Monseigneur, starts to make some violent gesture but doesn't.

JOHN
But she's -- up there -- packing!

He breaks off, turning nervously, as Christina comes in from the terrace. She looks very worried and unhappy now.

CHRISTINA
John, your mother would like to -- speak to you.....

The Doctor stares at her for a second, then goes out to the terrace. The Monseigneur is looking up at Christina. When the Doctor has gone:

CHRISTINA
Mike, this is -- terrible. Where is Joey?

MONSEIGNEUR RYAN
She's upstairs, my dear.

Tillie now appears, having come through the dining room. To Christina:

TILLIE
Everything's ready whenever you-all are ready.

CHRISTINA
We'll be a little while longer, Tillie. Thank you.
(as Tillie goes)
Excuse me, Mike. I'll be upstairs.

continued

95. CONTINUED: (2) 95

She starts for the hall. The priest makes some helpless little gesture.

95A. INT. MATT'S STUDY 95A

John Prentice is staring at Matt in some astonishment.

JOHN PRENTICE
Well, what you're saying is that you feel practically the same as I do.

MATT
That's right. But even so, Mr. Prentice, for both your son and my daughter this is a hell of an unhappy situation. Maybe the best thing would be for you to talk to him yourself.....

96. EXT. TERRACE 96

John stands facing his mother unhappily.

JOHN
I said if they disapproved there'd be no marriage. It was I who made the terms --

MARY PRENTICE
They don't disapprove. Only Mr. Drayton.

JOHN
(skeptically)
Are you sure?

MARY PRENTICE
She said she'll drive the two of you to the airport.
(as he stares)
John, I've lived with your father almost forty years, and God willing there'll be a lot more, and even though I've only known about this situation for one hour -- I feel the same way she does.
(after a moment)
She says Joanna will never give you up. I guess it depends on how much you want her.....

continued

96. CONTINUED: 96

JOHN
Want her? I want her. Mom, you know what these last eight years have been like for me. I thought I never would want anyone. I thought I was happy enough just living on a memory. Now -- with her -- these last few days -- it's like being alive.....

97, 98 OUT 97, 98

99. EXT. TERRACE 99

The Doctor is standing with his back to the room, so hasn't seen (as we have) Matt Drayton as he comes out. But Mary Prentice has, and stiffens slightly. The Doctor turns at once to face him. Matt approaches them diffidently, a little awkwardly.

MATT
Uh -- excuse me, Doctor, but your father wants to talk to you.

JOHN
He does?

MATT
He's in the -- he's in my room there.

John Wade Prentice remains motionless, giving Matt an unexpectedly direct and penetrating stare that is hard for Matt to face. Then he nods, glances at his mother, and goes inside. Both Matt and Mary Prentice (and the priest within) watch as he crosses to Matt's study, goes in, and closes the door behind him. Matt, more awkward than ever, turns to Mary Prentice.

MATT
I've been talking to your husband, Mrs. Prentice. He's pretty upset about all this.

MARY PRENTICE
I know. Your wife says you are too, Mr. Drayton.

MATT
I wouldn't say upset, exactly. It's a very difficult problem, and --

continued

99. CONTINUED: 99

MARY PRENTICE
For whom? For you and my husband? I think you'll solve your problem all right. You only have to tell them you're against them. That's all. And then you'll have no problem.

MATT
(defensively)
You're not going to tell me that you're happy about this relationship?

MARY PRENTICE
It's not a night for talking about happiness, Mr. Drayton. This is an unhappy night.

MATT
You've been talking to Christina. I know how she feels. Can you imagine for one moment that I want to see either one of them hurt?

MARY PRENTICE
No. No more than my husband does. But hurt is what they're going to be. Worse than my husband knows. I think worse than you know, too.....

100. INT. MATT'S STUDY 100

John Prentice stands angrily facing his son, who is sitting down in a relaxed attitude, watching his father expressionlessly.

JOHN PRENTICE
-- and he's as much against this thing as I am -- maybe more against it! Son, you've got to listen to me. I'm not trying to tell you how to live your life -- but you never made a mistake like this before. You know that you've been nothing but a source of pride for me and your mother your whole life -- but you don't know what you're doing! Now, this affair here all happened too fast -- you said so yourself -- but you've got to stop and think. Have you thought what people would say about you? Why in sixteen seventeen states you'd be breaking the law -- you'd be criminals!
(CONTINUED)

continued

100. CONTINUED: 100

JOHN PRENTICE (continued)
And say they changed the law, that don't change the way people feel about this thing. For a man who all his life has never put a foot wrong anywhere, you are way out of line, boy.....

JOHN
(quietly)
Dad -- what would you say if I said you go to hell?

JOHN PRENTICE
(outraged)
You don't say that! You haven't got the right to ever say a thing like that to me! Not after what I've been to you -- and you know that and I know that. I know what you are and what you've made of yourself -- but you know that I worked my ass off to get the money to buy you all the chances you had. You know how far I carried that bag in thirty years? Seventy-five thousand miles -- and mowin' lawns in the dark so you wouldn't be stokin' furnaces and could bear down on the books! I tell you, there were things your mother should have had that she insisted should go for you instead -- and I don't mean fancy things, I mean a decent coat, a lousy coat -- and you're going to tell me now it means nothin' to you that you could break your mother's heart?

101. EXT. TERRACE 101

Mary Prentice is on the verge of tears now, may dab at her eyes quickly with a handkerchief. And in her distress there begins to appear a kind of anger, controlled but very bitter. Matt watches her. He is clearly very concerned for her but just as clearly he doesn't know how to deal with her..

MATT
Mrs. Prentice, your husband and I both feel that the two of them are being -- blindly irresponsible, and that they --

MARY PRENTICE
I know what you feel, Mr. Drayton. And you know that your wife and I feel that
(CONTINUED)

continued

101. CONTINUED: 101

MARY PRENTICE (continued)
both of you are wrong, completely wrong. Why should it be like that? We would rather trust them, and you'd rather see them hurt. It's almost as if the two of you had forgotten everything you ever knew about everything in this life that really matters.....

MATT
(genuinely perplexed)
I'm sorry. I don't quite understand --

MARY PRENTICE
What happens to men when they grow old? Why do they forget everything? I believe that those two young people need each other now the way they need the air to breathe in, and that anybody can see that just by looking at them. But you and my husband are -- you might as well be blind men, because you only see the simple fact that they have a problem. Do you really know what's happened to them, or how they feel about each other? I don't believe it. I believe that men grow old, and that when the -- when sexual things no longer matter to them they forget it all, forget what true passion is. If you ever felt what my son feels for your daughter, you've forgotten everything about it. My husband has too. You knew, but it was a long time ago, and now the two of you don't know. And the strange thing -- for your wife and me -- is that the two of you don't even remember. If you did, how could the two of you do what you're doing?

102. INT. MATT'S STUDY 102

John Prentice, disconcerted, has been thrown off-stride by something his son has said. Angrily:

JOHN PRENTICE
Well, I don't care what your mother says -- maybe she's gone haywire too -- this is between you and me.

JOHN
And that's the first thing you've said that makes any sense -- because that's exactly what it is.

continued

102. CONTINUED: 102

JOHN PRENTICE
What I mean --

JOHN
(overriding him)
No. You've said what you had to say -- now you listen to me. You don't want to tell me how to live my life -- so what do you think you're doing? You tell me what rights I've got or haven't got, and what I owe to you for what you did for me -- and I will tell you now I owe you nothing! If you carried that bag a million miles -- you did what you were supposed to do! Because you brought me into this world and from that day you owed me everything you could ever do for me, just as I will owe my kids -- if I ever have any more -- but you don't own me. You can't tell me when or where I'm out of line or try to make me live according to your rules -- because you don't even know what I am. You don't know who I am -- or what I believe or what I feel -- and if I tried for the rest of your life I couldn't explain it to you. You are thirty years older than I am and you're whole lousy generation believes that the way things were for you is the way they've got to be! And not until your whole generation has really lain down and died will the dead weight of you be off our backs! Don't you understand, you've got to get off my back!

There's a pause. All this has hit the father hard. He seems not to believe it. He stares at his son. John turns away, makes a gesture, turns back again. In a softer, almost despairing tone:

JOHN
Dad, I haven't said this since I was a boy. But you're my father, and I'm your son, and I love you. I always have and I always will. But you -- you think of yourself as a colored man; and I think of myself -- as a man.....

His father, hit really hard now, simply stares at him. John, emotionally nearly exhausted, sits down again. In a firmer no-nonsense tone:

continued

102. CONTINUED: (2) 102

JOHN
Now, I have a decision to make, and I have to make it in a hurry and I have to make it alone. Go see to Mom.

His father gets up, not hurrying, looks at the Doctor (who's no longer aware of him), then turns and goes out of the room, closing the door quietly behind him.

103. INT. LIVING ROOM 103

Monseigneur Ryan gives the unhappy-looking John Prentice a penetrating look as he comes back into the room, then watches as he turns and looks out at his wife, who is still standing with Matt on the terrace. Seeing him, she leaves Matt Drayton at once, and comes into the living room. She looks at her husband's distressed expression, and then starts to move past him to the study. But he shakes his head.

JOHN PRENTICE
Mary, you'd better leave him be a little. That's -- what he wants.

She stares at him, then sits down slowly. After a moment, watched by her husband and the priest, she turns and stares curiously at the study door.

104. EXT. TERRACE 104

Matt Drayton is still standing out there, looking into the room. He sees (as we do) John Prentice sit down beside his wife, start to reach for her hand, then change his mind and just sit there. Matt Drayton turns around then. After a moment he moves away a few paces, possibly stepping down into the garden. He is no longer overlooked and cannot see into the living room. He stops and stands there, staring at nothing with a fierce intensity as he thinks, perhaps, of what Mary Prentice has said. Then he shakes his head several times, as if to say, that can't be true, she can't be right, she's wrong, of course I know how they feel, I haven't forgotten anything.....

105. INT. JOEY'S BEDROOM 105

Christina is simply sitting and watching Joey, and listening as the girl chatters. There are two big suitcases, both half-filled, on the bed, and she is making a quick succession of fast decisions about suits and sweaters and dresses and shoes.

continued

105. CONTINUED: 105

Joey picks a picture of her mother and father off the wall. She looks at it, comes back to Christina.

JOEY
Oh, Ma! (kisses her) Ma! (kisses her) Ma! (kisses her). You've just got to talk them into flying over with you. It would mean so much to John to have them there.
(rejecting dress)
I won't want that -- And I know they can afford it. I think John's father may make it a bit rough for him. Did you see his expression when he walked off to have a talk with Dad? But isn't she lovely? Don't you like her already?

CHRISTINA
Yes, she's great -- full of beans.

JOEY
You know, when John's father saw that I was a white girl I thought he was going to faint.

CHRISTINA
What about your own father?

JOEY
Yes, that was funny, wasn't it? Oh, Ma, isn't this thrilling? Aren't you just --

CHRISTINA
Yes, darling, I am -- I am indeed.

106. EXT. TERRACE OR GARDEN 106

Matt Drayton hasn't moved. He simply stands there in the darkness, not noticing or reacting to some sounds from the Bay. But his expression is no longer so fiercely intense. He seems to be wondering, to be uncertain. Perhaps he is wondering now if Mary Prentice could possibly be right, wondering if he really does understand what the two young people feel, wondering if he <u>is</u> being cruelly unfair.

continued

106. CONTINUED: 106

And then, perhaps because of the thought that he may be making a terrible mistake, he begins to register anxiety, even alarm. Because if Mary Prentice were right, if Christina were right all along.....

107. INT. LIVING ROOM 107

Monseigneur Ryan is watching Mary Prentice with a terribly compassionate concern. She sits looking down at her hands, which are folded in her lap. John Prentice is restive and his distress is even greater now. But all three are silent. After a long silence:

MONSEIGNEUR RYAN
I should be able to say something to you, Mrs. Prentice. In my trade there are a hundred cliche phrases of comfort that cover, I should have thought, every unhappy human condition or circumstance. But in the midst of this heartbreaking distress, I confess that I am completely stumped. There is simply nothing to say in this situation that has not been said.....

Mary Prentice looks at him for a moment and then nods simply. But her husband more than ever feels a need to justify himself. After a pause:

continued

107. CONTINUED: 107

JOHN PRENTICE
Mary, you've just got to understand --

MARY PRENTICE
Please, John. The Monseigneur is right. Please say no more.....

108. INT. MATT'S STUDY 108

The Doctor is seated as before. But he looks grim. He has picked up a pencil or something and fiddles with it methodically the way a man does when he is intensely preoccupied with a tough decision but hasn't made it.

109. INT. JOEY'S BEDROOM 109

Close on Christina. She seems hardly to be listening to Joey now as the girl bustles about selecting the things she's taking with her. For Christina there are only the two questions: what's going to happen in this house in the next half hour and how they're all going to get through it.

JOEY
.....but anything I've forgotten that I really want you could bring over for me --
(breaking off suddenly)
Why are you looking like that? Anyone would think you're unhappy. You can't be unhappy about anything -- no matter what.

She goes quickly to Christina and embraces her with the greatest affection. Then, still holding her, or holding her hands:

JOEY
Oh, Mom, you've been so wonderful, and I'm so grateful to you for being the way you are. You're not really worried are you? I promise you there isn't any need to be. We know what we're going to be up against, and we'll have all sorts of difficulties -- but we can deal with them. We're going to have each other, and that's all we want, and we can cope with anything. So if you're wondering whether -- whatever happens -- I'll have guts enough to make it work, just remember whose daughter I am. Because I'm Christina Drayton's daughter.

Unable to speak, Christina simply grabs and holds her.

continued

110. EXT. TERRACE OR GARDEN 110

Matt Drayton may have moved a few paces from where he stood before. Now he stands staring vacantly up into the night at where, when he was a boy, heaven was said to be. His glance moves slowly but with the speed of light from star to star as he recalls exactly what it was like to love Christina as he first loved Christina. And it's true: he had forgotten, and he knows it. He stands there, and his expression now reveals a kind of astonished wonder. He seems stunned. Quietly, but aloud:

MATT
I'll be a son of a bitch.....

He turns at once, looks at the house, starts for the door, hesitates for a second, makes up his mind, and moves purposefully across the terrace and into the living room.

111. INT. LIVING ROOM 111

Just inside the door Matt Drayton stops and stands staring distractedly at Mary Prentice. She and both the men stare at him; and John Prentice rises politely, uncertainly. Then Matt points a finger at Mary Prentice, starts to say something, and changes his mind. He looks about curiously.

MATT
Where is everybody? Where's Christina?
Where are Joey and uh -- John?

MONSEIGNEUR RYAN
Christina is upstairs with Joey and
Doctor Prentice is in your room there.

At once Matt Drayton starts across the room.

MATT
Well, I have something I want to say --
(to John Prentice)
Sit down, sit down, I'll just call.....

112. INT. MATT'S STUDY 112

The Doctor is still in precisely the same position when Matt Drayton comes barging in. Only his glance shifts as he looks at the older man. Matt stands in the doorway, staring at him, wincing slightly as he realizes what the Doctor must have been through. He starts to speak. But before he does:

JOHN
Shut the door, Mr. Drayton.

continued

112. CONTINUED: 112

MATT
John.....?
(shutting the door)
What are you --

JOHN
You didn't have the guts to tell me face to face.....

MATT
(stung)
Well, now, before you start telling me how much guts I have --

JOHN
(overriding him)
She'll come with me, anyway. Do you know that?

MATT
(staring at him)
I told you that I'd have something to say. Now I'm ready to say it.
(opening door)
Are you going to sit in here?

He looks at the Doctor for a moment and then goes out.

113. INT. JOEY'S BEDROOM 113

Joey has moved back to her packing, and Christina has risen and moved to some other position. Suddenly Christina turns to face her.

CHRISTINA
Joey. Darling, you know that I'm -- completely sympathetic, don't you? You know that I have no reservations about anything, and that whatever makes you happy is -- my happiness, too?

JOEY
(touched)
Of course I know that --

CHRISTINA
Then, Joey, listen to me. There's something I have to tell you about this situation that you don --

continued

113. CONTINUED: 113

MATT'S VOICE (from below)
Christina? What're you doing? Joey? Both of you, come on down here.....

His voice, from the hallway, has sounded unexpectedly loudly. The camera must surely be as close as it can get to Christina's expression then.

114. INT. LIVING ROOM 114

Monseigneur Ryan, Mr. and Mrs. Prentice, and the Doctor are all looking at Matt Drayton as he comes striding back to join them. The Doctor has come out of the study and is standing on one side. He watches Matt steadily, curiously, apparently baffled by his manner now. Suddenly, as if aware of his responsibilities as a host:

MATT
Say, what about your glasses? Can I get anybody a drink? Mr. and Mrs. Prentice? John?

They murmer no, thank you. Matt turns to the Monseigneur.

MATT
Mike? Naw -- you're all right, you've had too much as it is.
(to the Prentices)
On the booze all his life, and not just the altar wine: that's why he never made Bishop.

Joey and Christina come in from the hall on that line. Matt turns and goes to his daughter and Christina reacts curiously as he puts an arm around the girl.

JOEY
(as she enters)
Well, what's all the shouting about?

MATT
I want to tell you something. Just sit down there and see if you can keep from interrupting for once, will you? I want to tell you a few things, and it's possible you may think they're important. Sit down, Chris. John, sit down.

Everyone in the room is watching him except Joey, who extends a hand to the Doctor and then sits holding his hand on one of the sofas. Christina is as baffled as everyone else. Matt

continued

114. CONTINUED: 114

glances at Mary Prentice for a long moment, then smiles slightly and shakes his head, as if to say, you're wrong, you know. Then he turns and looks out of the window for a moment, frowning, collecting his thoughts.

JOEY
Well, after a build-up like this it had better be --

CHRISTINA
Joey.....

Matt has turned and looked at Joey, who shuts up at once -- but may perhaps make a Sssshing sound. After a pause.

MATT
Now, this has been a very strange day. I don't think that's putting it too strongly. I might even say an extraordinary day. I've been out there thinking about the day, and the way it's gone, and I feel I need to make a few personal statements here, for a variety of reasons. I'm sure you'll all indulge -- uh --
(to Mary Prentice)
-- and old man's eccentricity. Now, the day began for me when I walked into this house and Tillie -- just a minute.....

He goes over to the dining room and calls loudly.

MATT
Tillie? Come in here, please.

Tillie comes in through the dining room.

TILLIE
Everything's ready. It's <u>been</u> ready for --

MATT
All right, Tillie, just sit down there, will you? Oh: Mr. and Mrs. Prentice, this is Miss Matilda Binks, a member of our family for twenty-two years who has been making a good deal of trouble all day. Sit down, Tillie.

Tillie sits down, not knowing what to make of this. (Need it be said? Everybody is curious about Matt Drayton's behavior, except Christina. Christina is utterly fascinated.

114. CONTINUED: (2) 114

And again and again, as Matt gets going, it is Christina's reaction that has to be the key reaction).

MATT
(after another pause)
Yes. Well, now, the minute I walked in here this afternoon Miss Binks said to me "all hell done broke loose now." I asked her, naturally enough, what she referred to, and she said that I'd see. And I did. After some preliminary guessing games, at which I was never very good, it was explained to me by my daughter that she had decided to get married, and that her intended was a young man I'd never met who happened to be a Negro. Well now, I think it's fair to say that I reacted to the news in just about the same way that any other father would have reacted to it, unless of course his daughter happened to be a Negro, too. In a word, I was flabbergasted. And while I was still being flabbergasted I was informed by my daughter -- a very determined young woman, and very like her mother -- that the marriage was definitely on no matter what her mother or I might feel about it.
(a little pause)
Yes. Then the next rather startling development occurred
(to John)
when you came in and told us that unless we, her mother and I, approved of the marriage there'd be no marriage --

JOEY
(astonished, to John)
You didn't! Well, what a silly thing to --

MATT
Joey, this may be the last chance I ever have to tell you to do anything, so I'm telling you. Pipe down.

Again, Christina's reaction. Incredulity, a sudden preposterous relief, and yet a holdover fear that what she thinks has happened may not in fact have happened. She's still uncertain. And yet, even a partial relief from the strain of the past two hours is for Christina a blessed relief. She waits; and she watches her husband.

continued

114. CONTINUED: (3) 114

MATT
Now, it then became clear that we had one single day to decide just how we felt about the whole matter. So what happened? My wife, and typically enough, simply ignored every practical aspect of the situation and got completely lost in some kind of romantic haze which made her, in my view, totally inaccessible to anything in the way of reason. But she made a number of statements that obviously seemed reasonable to her; the last of which was that if I didn't approve of the marriage it wouldn't matter anyway because there was bound to be a big fight in which she of course
(to Joey)
would naturally be on your side.
(a half-snort, a half chuckle)
I haven't referred as yet to His sozzled Reverence, who began by forcing his way into the situation and insulting my intelligence by mouthing three-hundred platitudes and ended just half an hour ago by coming up to my room and challenging me to a wrestling match. And at the same time my daughter, having suddenly decided to simplify the situation by leaving with the Doctor tonight, comes happily home with the in-laws for a gay little dinner party before we all dash over to the airport to wave goodbye.
(to John and Joey)
What time is your plane?

JOHN
Ten forty-five.

MATT
(with a grunt)
All right: Mr. Prentice, clearly a most reasonable man, says that he has no wish to offend me and asks if I'm some kind of nut. And Mrs. Prentice tells me that like her husband I'm a burnt-out old shell of a man who can't even remember what it feels like to love a woman the way her son loves my daughter. And in some strange way that's the first statement anybody's made
(CONTINUED)

continued

114. CONTINUED: (4) 114

MATT (continued)
to me all day on which I'm prepared to take issue.
(to Mary Prentice)
Because I believe you are wrong and as wrong as you could be. I admit that I hadn't considered it. I hadn't even thought about it. But I know exactly what he feels for her, and there is nothing that your son feels for my daughter -- nothing at all -- that I didn't feel for Christina. Old, yes. Burnt-out, certainly. But I tell you, the memories are there, clear and intact and indestructible, and they'll still be there if I live to be a hundred and ten. Where John was wrong was in attaching so much importance to what her mother and I think about this thing. Because in the last analysis it doesn't matter. The only thing that really matters is what they feel, and how much they feel, for each other. And if it is even half what we felt --
(looking at Christina)
-- then that is everything.

Is Christina weeping quietly? I don't know. But she sits there, and so do they all, silent, subdued, almost as if hypnotized. The Doctor's father is looking confused and uncertain again, and obviously he doesn't like this; but just as obviously he is thinking. The old priest watches his old friend with all his old affection. And John and Joey sit there holding hands, waiting. Matt turns to them now, may sit down facing them. After a moment:

MATT
As for you two and the problems that you are going to have -- it seems to me they're almost unimaginable. But you'll have no problem with me, and once Christina and I and your mother have had some time to work on him, John, I don't think you'll have any problem with your father. But you must know -- I believe that you do know -- what you're up against. There'll be a hundred million people, right here in this country, who will be shocked and offended and appalled by the two of you, and the two of you
(CONTINUED)

continued

114. CONTINUED: (5) 114

MATT (continued)
will have to ride that, and probably every day for the rest of your lives. You can try to ignore all those people. Maybe you can feel sorry for them, and sorry for their prejudice and bigotry and their blind hatreds and their stupid fears. But where necessary you will just have to hold tight to each other and say screw all those people. Anybody can make the case, and one hell of a strong case, against your marriage. The arguments are so obvious that nobody has to make them. But you're a wonderful pair of people who just happened to fall in love and who just happen to have a pigmentation problem. And I believe now that no matter what kind of case some bastard could make against your getting married there'd still be just the one thing that would be worse. And that would be if, being what you two are, and having what you two have, and feeling what you two feel -- you didn't get married.

Matt Drayton's finished. They all sit there. After this long climactic aria the silence now is disturbed only by some distant sounds out in the Bay. John Wade Prentice is still staring curiously at Matthew Drayton. Joey seems to sense that the scene is not quite finished. Matt looks at John with the faintest suggestion of a smile.

MATT
Any questions?

JOHN
Just one.....

Matt Drayton puts on his American eagle face -- but this is a hard eagle. The Doctor frowns, seems to concentrate, to search for the right words. Finally:

JOHN
When are we going to get some dinner?

Then it's the Doctor's turn for a little smile.

DISSOLVE:

continued

115. EXT. AIRPORT RUNWAY. NIGHT. 115

The big jet turns, more than filling the frame as it swings into position for take-off. Not slowing even momentarily, it seems to leap forward as its four big engines are given the gun. The camera stays with it for quite awhile. In less than fifteen seconds it's doing better than a hundred.....

116. EXT./INT. WINDOW OF DEPARTURE HALL 116

At one of the big plate-glass windows of the departure hall the four parents stand in a row, watching the plane take off in the distance. John Prentice is on the left, Matt Drayton on the right, with Mary and Christina side by side between the two men. Only John Prentice wears a glumly thoughtful expression. Either or both the women might have shed a sentimental tear, but both are happy. And in Matt Drayton's expression there is a kind of exhilaration, suggesting that in his view the extraordinary day has ended extraordinarily well. Their four glances stay fixed on the plane as in the distance we hear it take the air and roar away. Then, all four at the same instant, they seem to relax slightly, and the roar of the plane fades abruptly. Matt, putting an arm around Christina's shoulders, looks at her with a smile and gives her a sudden brief squeeze. Then, slowly, Matt and the two women turn away from the window with a well-that's-that sort of attitude, and actually start moving away towards the exit on the other side of the big empty hall. (There may have been a few other spectators at other windows, watching the plane take off; they are streaming away now, and in a few moments, apart from our four, the hall will be deserted.) John Prentice is still staring glumly, vacantly, at the point where the plane disappeared. Mary and Christina, who have started talking, move on away; but Matt Drayton, seeing that the other man still stands there, turns back to him, saying, "Aren't you coming?" John Prentice turns and looks at him dourly, shakes his head with a rueful expression, and obviously says something to the effect that "Those two are completely insane, and so are you." Matt Drayton sort of snorts in reply, and then as the two men move off after the two women, begins telling the other man what's wrong with him and with his attitude. Halfway across the hall John Prentice stops and says something with some gesture of irritation. Whatever his point, Matt appears to wave it away. But they go on arguing as they go on across the hall. As they finally disappear through an exit or down some corridor on the far side the two women are obviously chatting in some considerable excitement, and when we last see Matt Drayton he is obviously repeating that John Prentice just doesn't know what he's talking about.....

117. EXT. NIGHT SKY 117

The screen is empty except for a moonlit composition of

continued

117. CONTINUED: 117

cumulous clouds a mile or so below. Then, with the same tremendous shattering Wham! with which the picture opened, the big jet blasts past us at ten miles a minute. In no more than six seconds it is a mile away and lost in the night and the lovers are gone.

The End

STANLEY KRAMER PRODUCTIONS

S H O O T I N G S C H E D U L E

8855

"GUESS WHO'S COMING TO DINNER"

Producer-Director:	Production Design:
STANLEY KRAMER	ROBERT CLATWORTHY
Prod. Mgr:	Set Decorator:
IVAN VOLKMAN	FRANK TUTTLE
Ass't Dir:	Cinematographer:
RAYMOND GOSNELL	SAM LEAVITT

SCHEDULED SHOOTING:		DAYS
Pre Production - Location		4
Travel		1
Rehearsal		6
Production:		
Studio	32	
Process	5	
Local location -day	2	
Local location -night	2	41
TOTAL		52

Script Dated:	Schedule Dated:
February 15, 1967	February 29, 1967

TRAVEL AND SHOOT. COMPANY WILL TRAVEL TO SAN FRANCISCO, DRESSED READY TO WORK. WILL START WITH PROCESS PLATES AND CAR RUN THROUGHS AT SAN FRANCISCO INTERNATIONAL AIRFIELD.

PreProd

1st DAY
MONDAY
MAR 6

LOCATION: UNITED AIRLINES TAXI PICKUP, AROUND AIRPORT ROAD TO ENTRANCE ON BAYSHORE HIGHWAY

EXT AIRPORT ROAD TURN UNTO BAYSHORE HWY. DAY (5)

Scs: 13A
Syn: With terminal in background, pan with taxi to San Francisco 12 mile sign.

Scs: PP 11 (3/4 back R to L)
Syn: Plate for taxi driver looking into rear view mirror

Scs: PP 12 (straight front)
Syn: Plate for rear view mirror optical burn in of couple kissing in back seat of taxi.

Scs: PP 13-1 (straight back)
PP 13-2 (3/4 back R to L)
PP 13-3 (3/4 back L to R)
Syn: Plates for part scene 13 John and Joey in taxi enroute to gallery to Joey "There's no problem." (1 pg. scene)

CAST: TAXI DRIVER

PHTO DLBS: John (SF)
Joey (LA)

ATMOS:
4 extras with own cars (as follow cars)

VEH:
TAXICAB (to dbl. in L.A.)

CAMERA: 2 cameras shooting for process plates.

NOTE: Insert car will have to run traffic signal at Hilton Inn cross street.

EXT INTERCHANGE BAYSHORE HWY TO AIRPORT ROAD LATE AFTERNOON (63)

Scs: PP 67B-1 (straight back)
PP 67B-2 (3/4 back R to L)
Syn: Plates John and Joey enroute to airfield to meet John's parents. (1 pg. scene)

MOVE TO: BAYSHORE FREEWAY AT ESTUARY OF CENTRAL FREEWAY OVERPASS JOINING BAYSHORE FREEWAY.

EXT BAYSHORE HWY. & SAN FRANCISCO SKYLINE DAY (8)

Scs: 13B
Syn: Taxi on freeway shot from building near freeway.

Scs: 13C
Syn: Running shot of taxi on freeway with San Francisco skyline beyond.

continued:

PreProd

1st Day
Mar 6
con't.

MOVE TO: LOWER LEVEL FREEWAY OFF RAMP UNTO WASHINGTON STREET.

EXT OFF RAMP TO BUSINESS DISTRICT DAY (8)

Scs: PP 13C-1 (straight back)
PP 13C-2 (side L to R)
PP 13C-3 (3/4 back L to R)
PP 13C-4 (3/4 back R to L)
Syn: Plates for continuation part sc 13 from Joey "I'm happy that we're here." (4/8 pg. scene)

MOVE TO: DIVISADERO STREET & BROADWAY INTERSECTION.

EXT RESIDENTIAL STREET NEAR DRAYTON HOME DAY (14)

Scs: 16A DAY
Syn: Taxi approaches up Divisadero turns down Broadway

Scs: 69A LATE AFTERNOON
Syn: Matt's car approaches up Divisadero, turns down Broadway.

Scs: 16B DAY
Syn: Taxi makes corner at Scott St turns into Normandy.

Scs: PP 16-1 (straight back) DAY
PP 16-2 (3/4 back R to L)
PP 16-3 (3/4 back L to R)
Syn: John & Joey in taxi after gallery enroute home (4/8 pg. scene)

Scs: PP 69-1 (straight back) LATE AFTERNOON
PP 69-2 (side or 1/4 back R to L)
PP 69-3 (3/4 back L to R)
Syn: Plates for Matt & Chris scene enroute home from Drive In. (6/8 pg. scene)

CAST: TAXI DRIVER

PHTO DBLS: John (SF)
Joey (LA)
Matt (LA)
Chris(LA)

VEH: TAXICAB
MATT'S CAR

NOTE: Process plates will start from intersection of Divisadero and Lombard Sts. Will have to run stop signs up Divisadero and across Broadway.

MOVE TO: AT NIGHT, DOWNTOWN MARKET STREET
STARTING: _____

EXT SAN FRANCISCO STREETS NIGHT (71)

Scs: PP 83-1 (straight back)
PP 83-2 (side R to L)
PP 83-3 (3/4 front R to L)
PP 83-4 (3/4 back R to L)
PP 83-5 (3/4 back L to R)
Syn: Plates for Joey, John and his parents returning home from airfield (1 4/8 pg. scene)

ELEC: Insert car with generator and 2 arcs if required for plates.

LOCATION: MEL'S DRIVE INN, MISSION & ROLFE STREETS
Phone #: 587-3376

PreProd

2nd DAY
TUESDAY
MAR 7

EXT APPROACH STREET TO DRIVE IN DAY (59) 3/8 pgs

Scs: 60
Syn: Matt's car on boulevard approaches Drive In.

Scs: PP 61 (straight back)
Syn: Plates for Matt and Chris see drive in, decide to stop.

EXT DRIVE IN DAY (59)

Scs: 62
Syn: Matt's car pulls into Drive In from street, stops.

Scs: 63A
Syn: Car Hop comes to car window from service stand.

Scs: PP 63-1 (straight back)
PP 63-2 (side R to L)
PP 63-3 (side L to R)
PP 63-4 (3/4 back R to L)
PP 63-5 (3/4 back L to R)
Syn: Plates for Matt & Chris ordering ice cream, eating ice cream. Later, Matt pays for ice cream starts to back car out.

Scs: 65A
Syn: Frankie drives into lot, Matt's car backs into him. Frank vaults out of his car, Matt Dbl out of his car. Kids gather around.

Scs: 67A
Syn: Matt Dbl returns to car, cautiously pulls car around, then hauls out of parking lot.

Scs: PP 66-1
Syn: Plate for Matt getting out of car
Scs: PP 66-2
Syn: Plate for Matt talking with Frankie
Scs: PP 66-3
Syn: Plate for Frankie talking with Matt
Scs: PP 67-1
Syn: Plate for Matt returning to car(in car)
Scs: PP 67-2
Syn: Plate for Matt & Chris in car as Matt drives away.

STNT DBLS: Matt (LA)

CAST: FRANKIE
CAR HOP

PHTO DBLS: Christina (LA)
Matt (LA)

ATMOS:
3 girls car hops (to be fitted)
2 men with cars (to be doubled in LA)
5 girls with cars (older)
5 men with cars (older)
5 boys with jalopies
6 men with regular cars
2 women with regular cars
2 boys with Yamaha type motorcycles
3 boys with Heli's Angel type cycles
5 boys with mod clothes to match in LA
2 girls with mod clothes to match in LA
(Note: caucasion, negro, oriental types.)

VEH: MATT'S CAR
FRANKIE'S CAR

GRIPS: Platform for high shot

LOCATION: MAXWELL GALLERIES, 551 Sutter Street,
Phone # GA 1 5193

PreProd

3rd DAY
WEDNSDAY
MAR 8

EXT DRAYTON GALLERIES AND STREET DAY (10) 4/8 pgs

Scs: 14
Syn: Shooting uptown, taxi pulls around corner, and parks in front of gallery. John opens door for Joey as she asks driver to wait. They go into the gallery.

Scs: 15A
Syn: John and Joey back out of gallery door saying goodbye to Hilary. They getinto cab as Joey indicates to driver where to go. Cab pulls away from curb into flow of traffic.

Scs: PP 14-1
Syn: Plates as protection for Joey asking taxi driver to wait for them.

Scs: PP 14-2
Syn: Plates as protection for cab driver agreeing to wait for them.

Scs: PP 15
Syn: Plates for reverses in Drayton Galleries set during John, Joey, and Hilary scene (1 4/8 pg. scene)

CAST: JOHN
JOEY
TAXI DRIVER

ATMOS:
4 men with own cars
4 women with own cars
1 man with pickup truck
6 women as pedestrians
4 men as pedestrians
1 character man as artist.

VEH: TAXICAB

ART DEPT: Gallery window display to match studio shooting L.A..

TOTAL PAGES 4/8

PreProd

4th DAY
THURSDAY
MAR 9

LOCATION: SAN FRANCISCO INTERNATIONAL AIRFIELD
UNITED AIRLINES AREA.
A- UNITED AIRLINES PIER "C" GATE 24 LEFT
B- MAIN LOBBY AT STAIRWELL TO GARAGE
C- CAROUSEL BAGGAGE PICKUP AREA
D- TAXI STAND AND STREET BY UNITED

INT BAGGAGE PICKUP AND CAROUSEL DAY (3) 1/8 pgs

Scs: 9
Syn: John points out luggage to Skycap as it comes around carousel. John and Joey pass camera on way to taxi.

EXT TAXI STAND & STREET DAY (4)

Scs: 10 1/8 pgs
Syn: Skycap completes putting luggage in taxi as Joey gives driver instructions. Taxi pulls away into traffic.

INT LOBBY & ESCALATOR DAY

Scs: 8
Syn: John and Joey crossing main lobby, enroute from plane to luggage area.

Scs: 8A
Syn: John and Joey coming down escalator on way to baggage area.

INT JETWAY AND PIER "C" DAY (2)

Scs: 7 1/8 pgs
Syn: John and Joey arm in arm exit jetway and past camera

Scs: 7A
Syn: Reverse John and Joey walking awa y from camera down concourse.

CAST: JOHN
JOEY
TAXI DRIVER

ATMOS:
3 Skycaps
4 UAL uniform personnel
6 Cauc. men with own cars
4 Negro men with own cars
6 Jap. men as tour pass.
4 Cauc men in own military uniforms
2 Negro men in own military uniforms
6 men as pass. in aloha shirts
2 women as pass. in muu-muus
4 women with own fur coats
10 Cauc women as passengers
5 Negro women as pass.
2 men beachcomber types
2 women dressed as Oriental or Indian
5 children 6 - 10 years
1 Welfare worker

VEH: TAXICAB
Airport Bus

PROPS: luggage tagged from Hawaii for carousel
flower leis
duffle bags
hand carryy bags for pass. coming off
VIP cases

TOTAL PAGES 3/8

PRE PRODUCTION TOTAL 1 2/8

STAGE: 9

REHEARSAL WEEK. HAVE CONFERENCE TABLE AND CHAIRS ON THE TERRACE OF THE DRAYTON HOME. PROPER LIGHTING AT CONFERENCE AREA FOR READING. HEATERS IF NEEDED. SIX STAGE DRESSING ROOMS POSITIONED, AND CONNECTED AS DISCUSSED WITH GEORGE STEELE.

MONDAY MAR 13	EXT/INT DRAYTON HOME (DOWNSTAIRS) Full cast reading rehearsal and discussion. Walk through of completed set.	CAST:	MATT JOHN	CHRISTINA JOEY TILLIE
TUESDAY MAR 14	INT TAXICAB (TAPEOUT) Scs: 11, 12, 13, 16 Syn: Taxi trip from airfield to gallery -- then home	CAST:	JOHN	JOEY
	EXT/INT DRAYTON HOME Scs: 17, 18, 19, 20, 22, 23, 24. Syn: Arrival home, meet Tillie, show John around house & terrace.	CAST:	JOHN	JOEY TILLIE
	Scs: 28, 29, 30. Syn: Christina comes home, talks to Joey, meets John. Out on terrace for sandwiches.	CAST:	JOHN JOEY	CHRISTINA TILLIE
	INT JOEY'S BEDROOM (TAPEOUT) Scs: 25, 27. Syn: Joey changing as Tillie questions her.	CAST:	JOEY	TILLIE
WEDNSDAY MAR 15	MAKEUP, HAIRDRESS TESTS 8:30am to 10:00am BACKING TESTS 5:30pm to 6:00pm REHEARSAL Starts: 10:00am		MATT JOEY	CHRISTINA TILLIE
	INT DRAYTON HOME & TERRACE Scs: 32 Syn: Discussion how to tell Matt about wedding. Scs: 34, 35, 36. Syn: Matt finds out about Joey and John's plans	CAST:	MATT JOHN	CHRISTINA JOEY TILLIE

STAGE: 9

REHEARSAL WEEK CONTINUED:

THURSDAY MAR 16

INT STUDY & EXT TERRACE — CAST: MATT, JOHN, CHRISTINA, JOEY

Scs: 37, 38.
Syn: Matt phones for information on John as he and Christina talk. John tells them he won't get married without their complete approval.

EXT TERRACE & GARDEN

Scs: 42. — CAST: MATT, JOHN
Syn: Matt and John discuss John's future plans until John called to phone

Scs: 45, 58. — CAST: MATT, CHRISTINA
Syn: Christina tells Matt John's parents coming to dinner.. Later, after Ryan left, Matt suggests they go for drive.

INT CHRISTINA'S ROOM (TAPEOUT) — CAST: CHRISTINA, JOEY

Scs: 41.
Syn: Mother-daughter talk as Joey looks down to Matt and John in garden.

FRIDAY MAR 17

INT MATT'S CAR (TAPEOUT) — CAST: MATT, CHRISTINA

Scs: 61, 63, 65, 67, 69.
Syn: Drive in and ice cream sequence.

INT CHRISTINA'S CAR (TAPEOUT) — CAST: JOHN, JOEY

Scs: 67B
Syn: Enroute to meet John's parents at airfield

INT HOME & EXT TERRACE — CAST: MATT, CHRISTINA

Scs: 74, 75, 76.
Syn: Return home at sunset.

INT MATT'S BATHROOM (TAPEOUT) — CAST: MATT, CHRISTINA

Scs: 82.
Syn: Matt comes out against marriage.

STAGE: 9

st DAY
MONDAY
MAR 20

INT ENTRANCE HALL DAY (17) 5/8

Scs: 18
Syn: Tilly questions Joey as John brings luggage into hallway. Joey asks Tillie to prepare some sandwiches.

CAST: JOHN
JOEY
TILLIE

INT LIVING ROOM DAY (18) 6/8

Scs: 19
Syn: Coming from entry, Joey suggests they go out on the terrace. John notices Dorothy as she and Tillie start taking Joey's luggage upstairs.

CAST: JOHN
JOEY
TILLIE

DAYPLYRS: DOROTHY

EXT TERRACE DAY (19)(21) 7/8

Scs: 20
Syn: Joey explains to John who Dorothy is. Joey expresses her complete happiness

CAST: JOHN
JOEY

DAYPLYRS: DOROTHY?

Scs: 21A
Syn: POV or tieup high shot from Dorothy in Joey's bedroom window seeing John and Joey talking below.

CONST: Poss. wild window or balcony unit.

GRIP: High parallel for POV shot from second floor.

Scs: 22
Syn: John tells Joey he should phone his parents, but tells her he won't introduce her to them on phone. They start toward living room and study.

INT LIVING ROOM DAY (22) 2/8

Scs: 23
Syn: John enroute from terrace to study to make phone call; Joey follows.

CAST: JOHN
JOEY

INT MATT'S STUDY DAY (23) 6/8

Scs: 24
Syn: Joey directs John to phone then exits, closing door. John places call to parents.

CAST: JOHN
JOEY

PROPS Line drawing - Chris
Photo - Joey age 3
Photo - F,D.R.

TOTAL PAGES 3 2/8

STAGE: 9

2nd DAY
TUESDAY
MAR 21

INT MATT'S STUDY DAY (25) 3/8

Scs: 26
Syn: John on phone with father who mentions University call. John gives father number where he is in San Francisco

CAST: JOHN

SOUND: Playback & operator Tapes of pre recorded father's voice

INT MATT'S STUDY DAY (29) 1 2/8

Remote tape machine cut off button

Scs: 30
Syn: While Joey & Chris talk in living room, continuation of John's phone call with father. John tells father he has met a girl and will write to them tonight. Father repeats all of John's statements.

LOCAL 40: Set telephone rigged to play taped voice through phone receiver.

MOVE TO STAGE: 8

INT JOEY'S BEDROOM DAY (20) 3/8

Scs: 21
Syn: Tillie and Dorothy bring up Joey's luggage, as Tillie unpacks, she admonishes Dorothy for her interest in John. Dorothy at window looks down on John and Joey.

CAST: TILLIE

DAYPLYRS: DOROTHY

PROPS: Joey's luggage packed from her Hawaii trip

INT JOEY'S BEDROOM DAY (24) 5/8

Scs: 25
Syn: While John on phone downstairs, Joey starts to change clothes. Tillie demands to know what is going on. When Joey tells her she is going to marry John, Tillie is taken aback.

CAST: JOEY
TILLIE

INT JOEY'S BEDROOM DAY (26) 1 -

Scs: 27
Syn: Joey now changed as argument with Tillie continues. As Joey orders special dinner from Tillie, they hear Christina's car arrive -- Joey pushes past Tillie enroute downstairs.

CAST: JOEY
TILLIE

TOTAL PAGES 3 5/8

STAGE: 9

3rd DAY WEDNSDAY MAR 22
4th DAY THURSDAY MAR 23

INT ENTRANCE HALL DAY (27) 3/8

Scs: 28
Syn: Christina enters, sees John's luggage in entry as Joey dashes down stairway to greet her.

CAST: CHRISTINA
JOEY

TRANS: Chris's car in drive ?

INT LIVING ROOM DAY (28) 1 2/8

Scs: 29
Syn: Christina's fears abated as Joey excitedly tells her she is in love. Christina tries to calm Joey as they sit down. They can hear muffled voice of John on phone in study

CAST: CHRISTINA
JOEY

INT LIVING ROOM DAY (30) 3 2/8

Scs: 31
Syn: Continuation of Joey telling Christina about John. John enters from study and is introduced to Christina. After surprise wears off Christina a bit, Tillie has snack set up on terrace, and they exit there.

CAST: CHRISTINA
JOHN
JOEY
TILLIE

PROPS: Food cart with snack set up of sandwiches, coffee, etc.

EXT TERRACE DAY (31) 2 1/8

Scs: 32
Syn: As group sits down to sandwiches, Joey tells Christina how she met John, and what has transpired since. John and Joey discuss how to approach her father. Christina comments that they had better decide as they hear Matt's car approach home.

CAST: CHRISTINA
JOHN
JOEY
TILLIE

TOTAL PAGES 7 -

STAGE: 9

5th DAY FRIDAY MAR 24

6th DAY MONDAY MAR 27

INT ENTRANCE HALL DAY (33) 6/8

Scs: 34
Syn: Matt enters from side door, greets Tillie who tells him "All hell done broke loose" Matt bolts toward living room

CAST: MATT
TILLIE

TRANS: MATT'S CAR IN CARPORT

7th DAY TUESDAY MAR 28

INT LIVING ROOM DAY (34) 2/8

Scs: 35
Syn: Matt bolts through living room, and in anxiety to find out what Tillie was talking about, knocks over various items in living room on way to terrace.

CAST: MATT
TILLIE
on terrace:
CHRISTINA
JOHN
JOEY

SETDEC: Doubles of lamp-shades and break-able items that Matt my knock over.

EXT TERRACE DAY (35) 7 -

Scs: 36
Syn: Matt finally gets to group at table. Joey introduces John, and when Matt is given assurance everthing is o.k. he starts to leave. Matt gets into living room and realizes that he isn't satisfied. Returns to terrace and demands to know the full story. John tries to explain, then Joey takes over. Matt excuses himself to phone and cancel golf date. Christina leaves and John comments on the fact she called him "John".

CAST: MATT
CHRISTINA
JOHN
JOEY
TILLIE ?

TOTAL PAGES 8 -

STAGE: 9

8th DAY WEDNSDAY MAR 29

9th DAY THURSDAY MAR 30

INT MATT'S STUDY DAY (36) 7 -

Scs: 37, 38.
Syn: Matt is on phone with secretary asking her to cancel his golf date and also look up background of John Prentice as Christina enters study. After call, Matt and Christina question each other on their reactions.

John enters, asks if he can talk with both of them. John indicates that regardless how Joey and he feel, there will be no marriage unless both Matt and Chrstina unaquivacably approve. John exits.

As Matt and Chrstina recall how they raised Joey, Matt's sec'y calls and substantiates John's history. Christina goes to window, looks out at John and Joey on terrace.

On Christina, for first act curtain as she remembers that Joey was such a happy child.

CAST: MATT
CHRISTINA
JOHN

SOUND: Playback & operator. Tapes of pre-recorded secretary's voice.

Tape machine cut off button as before

LOCAL 40: Set telephone rigged for playback feed into receiver.

EXT TERRACE & INT STUDY WINDOW DAY (37)

Scs: 37(part) 4/8
Syn: Shooting over Christina in window looking out at John and Joey laughing and chatting on terrace.

CAST: CHRISTINA
JOHN
JOEY

Scs: 37A
Syn: On terrace, Joey confesses to John that she has been very nervous about her parents reaction to their intended marriage.

TOTAL PAGES 7 4/8

STAGE: 8

10th DAY
FRIDAY
MAR 13

INT CHRISTINA'S SITTING ROOM DAY (40)

Scs: 41 1 2/8
Syn: Joey tells Christina of her first meeting with John. Frank Mother-Daughter talk continues and Joey walks over to open window wandering aloud what Matt and John below are talking about.

CAST: CHRISTINA
JOEY

EXT/INT CHRISTINA'S ROOM WINDOW DAY (40)

Scs: 42A 1/8
Syn: Joey on balcony, calls down to John below in garden that there is a phone call for him.

CAST: JOEY
CHRISTINA ?

CONST: DBL FACE WINDOW/ BALCONY WALL OF CHRSTINA'S ROOM.

MOVE TO STAGE: 9

EXT TERRACE AND GARDEN DAY (41)

Scs: 41A 1/8
Syn: POV from Joey in Christina's sitting room window/balcony of Matt and John talking and crossing down from terrace to garden area.

CAST: MATT
JOHN

GRIPS: High parallel for POV shot from second floor.

EXT GARDEN DAY (42) 2 -

Scs: 42 (part)
Syn: Matt and John discuss University offer as opposed to World Health Organization offer. Matt rebels at having to give immediate approval to marriage. O.S. Joey calls to John that phone call for him. Matt tells him to take it in study as John exits. Matt sits to try to think out an answer.

CAST: MATT
JOHN

O.S. JOEY

EFX: WINDMACHINE ?

TOTAL PAGES 3 4/8

STAGE: 9

11th DAY MONDAY APR 3
12th DAY TUESDAY APR 4
13th DAY WEDNSDAY APR 5

EXT GARDEN DAY (42) 6/8

Scs: 42 (completion)
Syn: Matt and John discuss Johns offers. Joey calls John to phone from O.S. Matt tells John to use his study. Matt stays in garden to think out resolution.

CAST: MATT
JOHN
O.S. JOEY

EFX: WINDMACHINE ?

EXT GARDEN DAY (45) 1 4/8

Scs 45
Syn: Christina joins Matt in garden after passing by study where John and Joey were on the phone with John's parents. Matt tells Christina that he is very impressed with John. Chris informs Matt that Joey invited John's parents to dinner tonight.

CAST: MATT
CHRISTINA

EXT GARDEN DAY (50) 1 1/8

Scs: 50, 51.
Syn: Msgr. Ryan joins Matt and Christina in garden after meeting John and being told by Joey they are getting married. Ryan enthusiastically approves of marriage. Joey calls to Christina that Hilary is in living room to see her.

CAST: MATT
CHRISTINA
MSGR. RYAN
JOEY (on terrace)

EXT GARDEN DAY (54) 2 -

Scs: 55
Syn: Matt and Msgr. Ryan argue chances of marriage success as Christina returns from firing Hilary. Ryan invites himself to dinner, exits. Matt and Christina continue marriage discussion.

CAST: MATT
CHRISTINA
MSGR. RYAN

EXT GARDEN DAY (57) 5/8

Scs: 58
Syn: Matt suggests they take a little drive.

CAST: MATT
CHRISTINA

TOTAL PAGES 6 -

STAGE: 9

14th DAY
THURSDAY
APR 7

INT MATT'S STUDY DAY (44) 2 5/8

Scs: 44
Syn: John talking on phone with his father as Joey enters. John told that his father and mother are flying up to visit him. John equivocates, but Joey delighted and insists on inviting them to dinner. Christina walks by and Joey tells her about added guests for dinner. Christina continues unto terrace and into garden to join Matt.

CAST: JOHN
JOEY

CHRISTINA

SOUND: Playback & operator Tapes as pre-recorded of Father's voice.

Tape machine playback cut off button.

LOCAL 40: Phone wired to playback machine.

INT STAIRWAY AND LVG ROOM DAY (43)

Scs: 43 1/8
Syn: After calling John to phone from upstairs window, Joey coming downstairs, into living room -- here's John on phone goes over to open study door.

CAST: JOEY
JOHN ?

INT/EXT ENTRANCE HALL DAY (46) 1/8

Scs: 46
Syn: Msgr. Ryan enters front door, looks around and enters living room.

CAST: MSGR. RYAN
JOHN (in lvg rm)
JOEY (in lvg rm)

TRANS: MSGR RYANS CAR
CHRISTINA'S CAR ?

INT LIVING ROOM DAY (47) 1 2/8

Scs: 47
Syn: Msgr. comes into living room from entry. Joey delighted to see him, introduces John, and tells Ryan of their pending marriage. Joey exits to kitchen as John and Ryan continue discussion.

CAST: JOHN
JOEY
MSGR. RYAN

PROPS: Photo album
Photo of Joey and ex-boyfriend
Photo of Joey naked as a baby.

TOTAL PAGES 4 1/8

STAGE: 9

15th DAY
FRIDAY
APR 7

INT LIVING ROOM DAY (49) 7/8

Scs: 49
Syn: John and Msgr. Ryan talking as Joey returns from kitchen Ryan exits to go to garden to see Matt and Christina as Joey explains to John the relationship of her family to Ryan.

CAST: JOHN
JOEY
MSGR. RYAN

INT LIVING ROOM & ENTRANCE HALL DAY (51)

Scs: 52 1 3/8
Syn: Hilary is seated and obviously prying. Joey returns from terrace having called mother, and tells Hilary that she and John are getting married. Christina comes from garden and firmly maneuvers Hilary out front door

CAST: CHRISTINA
JOHN
JOEY
HILARY

TRANS: HILARY'S CAR ?
RYANS CAR ?
CHRISTINA'S CAR ?

INT LIVING ROOM DAY (53) 5/8

Scs: 54
Syn: Christina returns from front drive, having fired Hilary. She chides Joey about having a ruthless streak, then returns to the garden. John and Joey still looking at photo album.

CAST: CHRISTINA
JOHN
JOEY

INT LIVING ROOM DAY (55) 1 -

Scs: 56
Syn: Msgr. Ryan enters from garden tells Joey that he is coming to dinner. Joey goes to kitchen and chides John about looking at her baby pictures.

CAST: JOHN
JOEY
MSGR. RYAN

TOTAL PAGES 3 7/8

STAGE: 9

16th DAY
MONDAY
APR 10

INT ENTRANCE HALL SUNSET (66)

Scs: 74
Syn: Returning from drive-in, Matt goes upstairs to change, Christina goes into living room.

1/8

CAST: MATT
CHRISTINA

TRANS: MATT'S CAR (in car port)

EXT TERRACE & GARDEN SUNSET (67)

Scs: 75, 76
Syn: Christina glides through living room unto terrace as house is washed with the sunset colors of gold orange and reds. Second act curtain.

3/8

CAST: CHRISTINA

ELEC: SUNSET EFFECT FADING TO DUSK AT END OF SCENE ON CHRISTINA'S CONTEMPLATIVE CLOSEUP.

INT KITCHEN DAY (39)

2/8

Scs: 40
Syn: Tillie brings meat package into kitchen. Goes to window and sees Matt and John on terrace talking.

CAST: MATT
JOHN
TILLIE

PROPS: Meat package

INT KITCHEN DAY (48)

4/8

Scs: 48
Syn: Joey enters to tell Tillie that John's parents are coming to dinner. She returns to John and Ryan talking in living room.

CAST: JOEY
TILLIE

PROPS: Vegetables and utensils for Tillie

INT KITCHEN DAY (56)

4/8

Scs: 57
Syn: Joey comes to kitchen again this time to tell Tillie that Msgr. Ryan is also coming to dinner.

CAST: JOEY
TILLIE

PROPS: Unbaked pies for Tillie to prepare.

TOTAL PAGES 1 6/8

STAGE:_____

17th DAY
TUESDAY
APR 11

INT DRAYTON ART GALLERIES DAY (11) PROCESS SET

Scs: 15 1 4/8

Syn: John and Joey enter and Joey greets Hilary, asking her where Christina is. Hila ry is surprised to see Joey back from Hawaii so early and starts asking her what is up. Joey and John beat a retreat to taxi as Hilary watches after their taxi in front window.

Note: Process Set with all shots toward front of gallery with process plate backing.

CAST: JOHN
JOEY
HILARY

ATMOS:
1 Distinguished man 55-60 yrs
1 Distinguished woman 45-55 yrs
1 clerk (art student type)
4 men as pedestrians
4 women as pedestrians

ARTDEPT: Paintings in front window to match pre production shots.

PROCESS PROJECTOR AND CREW

PROCESS PLATES AS SHOT STRIP # 12 PP 15.

TOTAL PAGES 1 4/8

LOCATION: 638 NORTH FAIRING ROAD, HOLMBY HILLS,
Phone # BR 2 5248

18th DAY
WEDNSDAY
APR 12

19th DAY
THURSDAY
APR 13

EXT DRAYTON HOME & DRIVE DAY (52)

Scs: 53 — 1 4/8
Syn: Christina continues to firmly usher Hilary out of the house and into her car. Christina quietly but acidly fires her. After Hilary drives off, Christina composes herself before going back into house.

CAST: CHRISTINA
HILARY

TRANS: HILARY'S CAR
MATT'S CAR
MSGR. RYAN'S CAR ?
CHRISTINA'S CAR ?

GREENERY: Plant near front door that Christina can pull off leaf to put into mouth.

EXT DRAYTON HOME & CARPORT DAY (32)

Scs: 33 — 2/8
Syn: Matt arrives home, pulls into car port and enters side door of house.

CAST: MATT

TRANS: MATT'S CAR
CHRISTINA'S CAR ?

EXT DRAYTON HOME & CARPORT LATE AFTERNOON (65)

Scs: 73 — 1/8
Syn: Matt and Christina arrive home from drive in. Enter house just before sunset.

CAST: MATT
CHRISTINA

TRANS: MATT'S CAR

EXT DRAYTON HOME & DRIVE DAY (16)

Scs: 17 — 1 1/8
Syn: Taxi arrives, John pays driver gets luggage as Joey greets Tillie who comes from the front door.

CAST: JOHN
JOEY
TILLIE

DAYPLYRS: TAXI DRIVER

PROPS: John & Joey luggage
TRANS: TAXICAB (match S.F.)

EXT DRAYTON HOME & CARPORT DAY (38)

Scs: 39 — 7/8
Syn: Delivery boy arrives with meat package. Dorothy asks for lift downtown. Dorothy and Delivery Boy dance there way back to the truck. Tillie enters house with package.

CAST: TILLIE

DAYPLYRS: DOROTHY
DELIVERY BOY Sc 39

TRANS: MARKET DELIVERY TRUCK
MATT'S CAR
CHRISTINA'S CAR ?

SOUND: Playback & operator

MUSIC: Frug dance tempo track

TOTAL PAGES 3 7/8

STAGE: '8

20th DAY
FRIDAY
APR 14

21st DAY
MONDAY
APR 17

INT MATT'S BATHROOM NIGHT (69)

Scs: 82 2 -
Syn: Matt is shaving and having a drink. Christina in doorway saying that Joey will leave tonight. Matt now resolute in fact he will not be able to decide this fast. Christina becomes more and more worried about a break between Matt and Joey.

CAST: MATT
CHRISTINA

PROPS: Shaving mug, brush, lather.

EFX: Practical hot water from spicket. Steamy mirror.

INT MATT'S BEDROOM NIGHT (75)

Scs: 87 3 5/8
Syn: After talking with Chris downstairs, Ryan is aware of Matt's mood as he argues with him. Matt is trying to get dressed, gets more and more angry with Ryan, himself, and the dresser drawers. Continues to get dressed and ties fall from rack. Debates with Ryan, hears car arriving, knocks over flowers.

CAST: MATT
MSGR. RYAN

PROPS: Socks with hole in toe
Drawer full of socks cuff links, etc to spill and topple
Tie rack rigged to topple spilling dozens of ties
Vase of flowers knocked off small table by window.

TOTAL PAGES 5 5/8

STAGE: 9

22nd DAY
TUESDAY
APR 18

INT ENTRANCE HALL NIGHT (72) 3/8

Scs: 84
Syn: Christina comes down stairs as Ryan arrives. They go into living room.

CAST: CHRISTINA
MSGR. RYAN
TILLIE

TRANS: MSGR. RYAN'S CAR ?

INT LIVING ROOM NIGHT (73) 1 7/8

Scs: 85
Syn: Christina and Ryan enter from hallway. Christina fixes drink for Ryan but fumbles glass. She tells him of her worries and of Matt's attitude. Ryan heads upstairs to talk with Matt.

CAST: CHRISTINA
MSGR. RYAN
TILLIE

PROPS: Dining room table set for dinner
Set up for seven.

INT DINING ROOM NIGHT (74) 7/8

Scs: 86
Syn: Tillie comes from kitchen with open wine bottles. Christina cuts off Tillie's comments and Tillie returns to kitchen. Christina left in room with Tillie's remarks in her ears.

CAST: CHRISTINA
TILLIE

PROPS: Bottle of red wine, opened

TOTAL PAGES 3 1/8

STAGE: 9

Rehearsal
Day
WEDNESDAY
APRIL 19

INT/EXT DRAYTON HOME-LIVING ROOM AND TERRACE, STUDY

CAST: MATT
CHRISTINA
JOHN
JOEY
MSGR. RYAN
TILLIE
MR. PRENTICE, SR.
MARY PRENTICE

STAGE: 9

3rd DAY
THURSDAY
APR 20

24th DAY
FRIDAY
APR 21

25th DAY
MONDAY
APR 24

INT/EXT ENTRANCE HALL NIGHT (76)

Scs: 88 1 -
Syn: Christina opens door for Joey, John and his parents. Introductions are performed Christina leads them into living room and suggests that Joey and John serve drinks.

CAST: CHRISTINA
JOHN
JOEY
MR. PRENTICE
MARY PRENTICE
TILLIE ?

TRANS: CHRISTINA'S CAR ?
MSGR. RYAN'S CAR ?

INT LIVING ROOM NIGHT (77) 5 2/8

Scs: 89
Syn: As Prentices comment upon house, John takes drink order. Matt and Msgr. Ryan enter from stairway. Introductions around. Joey invites both families to wedding in Geneva and Matt and Prentice think they are rushing the marriage. Christina invites Mary Prentice out unto terrace.

CAST: MATT
CHRISTINA
JOHN
JOEY
MSGR. RYAN
MR. PRENTICE
MARY PRENTICE
TILLIE

INT LIVING ROOM NIGHT (79) 1 1/8

Scs: 91
Syn: With Christina and Mary Prentice on terrace, others in living room. Mr. Prentice suggests he and Matt might also have talk. Matt ushers him into his study. Ryan suggests John and he have another drink as Joey goes off upstairs to pack.

CAST: MATT
JOHN
JOEY
MSGR. RYAN
MR. PRENTICE
TILLIE ?

TOTAL PAGES 7 3/8

STAGE: 9

EXT TERRACE NIGHT (78) 2 -

26th DAY
TUESDAY
APR 25

Scs: 90
Syn: Mary Prentice confides that like Matt, her husband will not approve of the marriage either.

CAST: CHRISTINA
MARY PRENTICE

EFX: MOVING LIGHTS ON BACKING ?

Scs: 93
Syn: Christina tells Mary that John does not know how Matt feels about the marriage.

INT LIVING ROOM NIGHT (81) 1 2/8

Scs: 95
Syn: Hearing Matt and Mr. Prentice's voices in study, John feels worried. John tells Ryan he wishes romance hadn't happened so fast.

CAST: CHRISTINA
JOHN
MSGR. RYAN
TILLIE

Christina comes from terrace to tell John his mother wishes to talk to him on terrace. John goes to terrace.

Tillie enters from dining room to tell Christina that dinner is ready anytime. Christina goes up stairway to see Joey in her room.

TOTAL PAGES 3 2/8

STAGE: 8

27th DAY
WEDNSDAY
APR 26

INT JOEY'S BEDROOM NIGHT (86) 1 7/8

Scs: 105
Syn: Joey is busy packing, again pushes for them to fly to Geneva for the wedding. Christina listens.

Scs: 109
Syn: Continued conversation, Joey thanks Christina for her understanding.

Scs: 113
Syn: As Christina is about to tell Joey that Matt will not approve of wedding, they hear Matt calling them downstairs.

CAST: CHRISTINA
JOEY

O.S. MATT Sc 113

PROPS Joey's luggage and personal effects to pack.

Note: possible star/night sky backing outside bedroom window for special shot sc 109

INT GUEST BEDROOM DAY (58) 1 2/8

Scs: 59
Syn: John is changing to go to airfield. Tillie arrives with towels and warns John that she is watching his every move. Tillie slams out of room.

CAST: JOHN
TILLIE

PROPS: John's luggage
Towels for Tillie

TOTAL PAGES 3 1/8

STAGE: 9

28th DAY
THURSDAY
APR 27

INT MATT'S STUDY NIGHT (80) 1 2/8

CAST: MATT
MR. PRENTICE

Scs: 92
Syn: Mr. Prentice opens up on Matt telling him that if he approves of marriage he must be some sort of nut.

Scs: 94
Syn: Continued discussion, Prentice feels that if John were to go through with marriage he would be throwing away his whole career.

Scs: 97 (plays before Sc 96 on terrace)
Syn: Discussion still continues on as Matt suggests that he send John in to talk with Mr. Prentice Matt exits to get John.

INT MATT'S STUDY NIGHT (83) 3 3/8

CAST: MATT (enters sc 112)
JOHN
MR. PRENTICE

Scs: 100
Syn: Prentice starts by pleading with John. After John's retort, father is outraged.

Scs: 102
Syn: John says he and father are generations apart and this hits Prentice hard. John then with draws from conversation, sits and thinks, Prentice leaves room.

Scs: 108
Syn: John just sitting and thinking.

Scs: 112
Syn: Matt enters. John thinks that Matt didn't have the guts to tell him his feelings face to face. Matt invites him out to living room.

TOTAL PAGES 4 5/8

STAGE: 9

29th DAY FRIDAY APR 28

30th DAY MONDAY MAY 1

EXT TERRACE NIGHT (82) 2 2/8

Scs: 96
Syn: Mary tells John that Matt won't approve of marriage but Christina will drive couple to airfield. John pleads for understanding.

CAST: MATT (sc 99)
JOHN
MARY PRENTICE

EFX: Moving lights on backing?

Scs: 99
Syn: Matt comes to terrace, tells John his father wishes to talk with him in study. When John exits, Matt stays on to talk with Mary.

EXT TERRACE/INT LIVING ROOM NIGHT (84)

Scs: 101 1 -
Syn: To Matt, Mary pleads the cause of John and Joey asking him to remember his early life with Christina.

CAST: MATT
MARY PRENTICE
MR. PRENTICE
MSGR. RYAN

EFX: Moving lights on backing?

Scs: 103 3/8
Syn: Ryan watches Prentice when he comes out of study. Prentice looks out to Matt and Mary on terrace. Mary leaves Matt on terrace, joins husband and they sit down in living room

Scs: 104 (part) 2/8
Syn: POV from Matt on terrace of Mary and Mr Prentice sitting beside one another watching study door.

INT LIVING ROOM NIGHT (87) 5/8

Scs: 107
Syn: Msgr. Ryan apologizes to Prentices for not being able to offer comforting words in this situation.

CAST: MSGR. RYAN
MR. PRENTICE
MARY PRENTICE

TOTAL PAGES 4 4/8

STAGE: 9

31st DAY TUESDAY MAY 2
32nd DAY WEDNSDAY MAY 3
33rd DAY THURSDAY MAY 4
34th DAY FRIDAY MAY 5

EXT TERRACE TO GARDEN NIGHT (85) 5/8

Scs: 104A
Syn: After Mary leaves terrace and Matt looks into living room seeing Prentices sitting with Ryan, Matt starts his thinking resolution scene. Shakes off a couple of thoughts and walks from terrace down into garden.

Scs: 106
Syn: Matt alone in garden still thinking out is problem

Scs: 110
Syn: Matt finally formulates his resolution, leaves garden up to terrace into house.

CAST: MATT

EFX: Moving lights on backing ?
Wind machine ?

Note: possible star/night sky backing to cross cut from Christina in Joey's room scene 109 to Matt in garden scene 110.

INT LIVING ROOM NIGHT (88) 6 4/8

Scs: 111
Syn: Having made up his mind, Matt returns from garden asks where everyone is. Ryan tells him, Matt goes to study door to call John.

Scs: 114
Syn: Matt returns from stairway where he has called Christina and Joey; John, Ryan, Prentice, and Mary in living room and Matt offers drinks. Christina and Joey arrive from upstairs. Matt calls Tillie in from kitchen.

Matt starts his discourse on happenings of the day. Cuts off Joey when she keeps interrupting. After step by step logic why Joey and John should not get married, he finally gives his unconditional agreement to their marriage.

CAST: MATT
CHRISTINA
JOHN
JOEY
MSGR. RYAN
TILLIE
MR. PRENTICE
MARY PRENTICE

TOTAL PAGES 7 1/8

STAGE: 8

35th DAY
MONDAY
MAY 8

INT SAN FRANCISCO BAR DAY(62)

Scs: 64 2 -

Syn: Enroute to airfield to meet John's parents, John and Joey are in bar with Peter, Joey's boss and his wife Judith. As waitress delivers drinks, Judith is delighted over Joey and John's engagement and offers toast to them.

Judith questions Joey why she is waiting a week to join John and gives Joey the idea that she should fly with John tonight and they could get married in Geneva.

CAST: JOHN
JOEY

DAYPLYRS: PETER Sc 64
JUDITH Sc 64
WAITRESS Sc 64

ATMOS:
2 waitresses
1 bartender
25 men customers
15 women customers

TOTAL PAGES 2 -

LOCATION: LOS ANGELES INTERNATIONAL AIRFIELD
UNITED AIR LINES SATELLITE GATE 79

36th DAY
TUESDAY
MAY 9

NIGHT FOR NIGHT SHOOTING.

EXT/INT WINDOW & CONCOURSE NIGHT (90)

37th DAY
WEDNSDAY
MAY 10

Scs: 116
Syn: Four parents looking out window at departing plane with John and Joey aboard. They turn away from window and start walking down concourse -- Christina and Mary ahead, Matt and Prentice behind. Matt starts to visually to sway Prentice around to approval of marriage

6/8

CAST: MATT
CHRISTINA
MR. PRENTICE
MARY PRENTICE

ATMOS:
2 airline personnel
4 Navy uniformed men
6 men as passengers
4 women as passengers

CONST: Wild window unit to match satellite windows

EXT/INT PASSENGER ARRIVAL AREA NIGHT (68)

Scs: 77, 79
Syn: Across John we see the jet plane taxi up to stop and jetway move into position. John looks for parents coming off plane and waves to them.

Scs: 78
Syn: Prentice and Mary out of plane and wave to John

Scs: 80
Syn: Joey on phone with mother tells her about her decision to fly east with John tonight. Across Joey we see John greeting his parents.

Scs: 81
Syn: After hanging up phone, Joey joins John and is introduced to his parents. Mary and Prentice are stunned, but Mary recovers. An awkward moment, then John ushers parents down concourse to collect their luggage.

3 -

CAST: JOHN
JOEY
MR. PRENTICE
MARY PRENTICE

ATMOS:
7 UAL uniformed personnel (waivers for airfield, plane, & jetway operation)
10 men as business men passengers
3 Negro men as passengers
5 women w/ own fur coats as passengers
5 women as passengers
4 men Navy uniforms
2 men Marine uniforms
4 men various Military officers uniforms

CONST: Wild pay telephone unit

PROPS: Ticket for Joey
VIP cases
Duffle bags, etc.

UAL: 727 Jet Commuter
Hootie to pull plane
Jetway to operate

TOTAL PAGES 3 6/8

PROCESS STAGE:_____

38th DAY
THURSDAY
MAY 11

39th DAY
FRIDAY
MAY 12

INT MATT'S CAR (MOVING) DAY 5/8

Scs: 61
Syn: As they drive, Matt notices drive-in suggests they stop for ice cream.

INT MATT'S CAR (STANDING) DAY 2 6/8

Scs: 63
Syn: Matt orders ice cream and coffee. While waiting for order, Christina tries to convince Matt that Joey needs to help John.

Scs: 65
Syn: Matt pays car hop, starts engine and backs out.

EXT MATT'S & FRANKIE'S CARS DAY 1 -

Scs: 66
Syn: After backing into Frankie, Matt gets out trie to apologize, but Frankie won't let him. Matt irritated, gives Frankie $50. returns to car.

INT MATT'S CAR (MOVING) DAY 4/8

Scs: 67
Syn: Matt is steaming. Complains about being surrounded with minority group. He hauls out of drive in parking.

INT MATT'S CAR (MOVING) LATE AFTERNOON

Scs: 69 6/8
Syn: Christina reminds Matt that they have very little time to decide. Matt says he needs more than one day for a decision of this importance.

CAST: MATT
CHRISTINA

DAYPLYRS: CAR HOP
FRANKIE

ATMOS:
1 car hop
5 boys to match from S.F.
2 girls to match from S.F.

TRANS: MATT'S CAR
FRANKIE'S CAR
2 CARS TO MATCH
FROM S.F.

CONST: Mockup 1963 Signet 200 Valiant - interior to match Matt's car.

PROCESS PROJECTOR & CREW

PROCESS PLATES FROM
STRIP # 59
STRIP # 60

TOTAL PAGES 5 5/8

PROCESS STAGE:_____

INT CHRISTINA'S CAR (MOVING) LATE AFTERNOON (64)

40th DAY
MONDAY
MAY 15

Scs: 67B
Syn: After bar, enroute to airfield to pick up John's parents, John thinks of first wife and son.

1 -

CAST: JOHN
JOEY

CONST: Mockup 1966 Dodge Coronet, standard interior.

PROCESS PROJECTOR & CREW

PROCESS PLATES FROM STRIP # 63

INT CHRISTINA'S CAR (MOVING) NIGHT (70)

Scs: 83
Syn: Enroute home, all start to talk at once. Rapport between John and Mary, but Prentice is dubious.

1 4/8

CAST: JOHN
JOEY
MR. PRENTICE
MARY PRENTICE

PROCESS PLATES FROM STRIP # 71

TOTAL PAGES 2 4/8

PROCESS STAGE: _____

41st DAY
TUESDAY
MAY 16

INT TAXICAB DAY (6) 2/8

Scs: 11
Syn: Driver looks into rear view mirror, reacts.
Scs: 12
Syn: Rear view mirror, for optical burn in of couple kissing.
Scs: X12
Syn: John & Joey kissing for optical burn in on rear view mirror

CAST: JOHN
JOEY

DAYPLRS: TAXI DRIVER

CONST: Mockup 1966 Dodge Coronet, match taxi interior. Special rear view mirror

INT TAXICAB DAY (7)(9) 1 4/8

Scs: 13, 13C
Syn: John and Joey enroute from airfield to gallery

PROCESS PROJECTOR & CREW

PROCESS PLATES FROM STRIP # 5
STRIP # 8
STRIP #14

INT TAXICAB DAY (15) 4/8

Scs: 16
Syn: John and Joey enroute from gallery to her home.

TOTAL PAGES 2 2/8
GRAND TOTAL PAGES 110 2/8

PICTURE VEHICLE REQUIREMENT LIST

Code	Vehicle	Description	Dates required
B	TAXICAB	1967 Dodge 4 dr yellow cab	3-6 thru 3-9, 4-13.
C	TAXI MOCKUP	1966 Dodge Coronet 4 dr. (change int.)	5-16.
D	MATT'S CAR	1967 2 dr brown Valiant	3-6 thru 5-12 (prod)
E	MATT'S CAR MOCKUP	1963 Signet 200 Valiant (change int. to match)	5-11, 5-12
F	CHRISTINA'S CAR	1967 Dodge beige 4 dr. (gold interior)	3-22 thru 4-20 (prod)
G	CHRISTINA'S CAR MOCKUP	1966 Dodge Coronet 4 dr. (exist. int.)	5-15
	Note: Same mockup for Christina's car and taxi - will work back to back. Arrange for overnight change of interior from existing to taxi, and repaint.		
H	MSGR. RYAN'S CAR		4-6, 4-12, 4-18
J	HILARY'S CAR	1967 Barracuda 2 dr. Blue, black vinyl top	4-12
K	FRANKIE'S CAR	Dockstedter's 2 dr. Blue, Ford Rdst.	3-6 thru 3-9 5-11 thru 5-12
L	BUTCHER SHOP TRUCK	Dodge panel truck blue	4-11 (sign to be painted 4-13
L-1	2 MATCHING CARS FOR DRIVE IN SHOT S. F.		5-11 thru 5-12